



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 4. No. 46.

[Registered at the G.P.O. as a Newspaper]

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, AUGUST 10th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	
LIVERPOOL (Relay)	
LEEDS-BRADFORD (Relay)	
HULL (Relay)	

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THE POWER OF WORDS.
By A. P. Herbert.

THE MYSTERY OF MAGNETIC STORMS.

THE LIGHTNING COMPOSER.
Schubert and His Songs.

OFFICIAL NEWS AND VIEWS.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (Foreign), 15s. 8d.; TWELVE MONTHS (British), 13s. 6d.

Radio and the Young Idea.

By J. C. STOBART.

The newly-appointed Director of Education to the B.B.C. outlines his plans in the following article.

ABOUT the time when these lines appear in print, I shall be taking my seat officially at 2, Savoy Hill, as Director of Education to the British Broadcasting Company, but I must confess that the new job is so interesting that I have for some time past been playing truant from holidays in order to explore the ground, study the needs, and plan the opening stages of the new venture.

In October we shall begin a three months' term. The programme of educational transmissions from headquarters falls naturally into three parts.

First there are the afternoon broadcasts, specially intended for schools. Acting under the advice of our Central Advisory Committee on education, we have for the past four months been giving a weekly talk on Friday afternoons specially intended for schools. These were of an experimental character; we have been trying various subjects and various methods of approach.

Next term we are going to give from the London Station an educational talk intended for children between the ages of 12 and 18 every afternoon at 3.15 p.m. These will not be simultaneously broadcast. Other stations have their own methods. In some cases the Children's Hour includes informative matter, in other cases there is a scholars' half-hour daily, and in other cases a series of two or three lessons are given consecutively during one hour in the week.

There is no intention to introduce rigid uniformity. During the autumn I hope to visit and confer with the Local Advisory Committees in each area, to discover how far their needs are already met, and what we in London can do to assist them.

Over 120 schools are already known to us

in London as regular listeners to our school transmissions. These cover all the home counties, and some are as far away as Norfolk, Lincoln, and Warwickshire.

For next term our programme will be somewhat as follows: Every Monday Sir Henry Walford Davies, who has just added the Gresham

Professorship of Music to his other distinctions will give a short talk on music. Sir Walford Davies has agreed to do this at great personal inconvenience, because he recognises the infinite importance of broadcasting as a means towards bringing about that regeneration of music in England for which he has so long striven.

On Tuesdays Mr. Kay Robinson has been asked to give a talk on Nature Study; on Wednesdays the writer will deal with literature, under the title of "Stories in Poetry"; on Thursdays Professor Ireland will narrate short stories of great men; and on Fridays the Institut Français will conduct a course in elementary French.

We hope to have some portion of *The Radio Times* available for providing the necessary illustrations for such subjects as Nature Study, and the text of lessons in literature and languages.

We scarcely expect that any school will listen to these broadcast lectures every afternoon; it is more likely that they will select

(Continued overleaf in column 3.)



Mr. J. C. STOBART.

The Lightning Composer.

Schubert and His Songs. By R. D. S. McMillan.



F. SCHUBERT.

PERHAPS the best definition of genius is that it is simply an infinite capacity for taking pains. If we judge the career of Franz Schubert on this count, he comes through the trial with great honour. For Schubert was nothing if not painstaking, and the amount of work he accomplished in his short life was prodigious. By the time he was twenty, he had no fewer than 500 pieces—mostly songs—to his credit, and when he died eleven years later, he left a total of over 1,000 compositions of all descriptions.

Genius—or Clairvoyance?

"I compose every morning," Schubert once confessed, "and when one piece is done I begin another." He has been accused of having had a weakness for excessive conviviality, but no man who was intemperate in his habits could have done the work he did. The well-known song "Der Zwerg," was composed in a music publisher's shop while Schubert was carrying on a conversation with a friend; an overture for piano (now hands) he wrote "in Joseph Huttenbrenner's rooms, at the city-hospital, in the middle of three hours."

Such spectacular ease of production, unparalleled as it is in music, gave rise to the suggestion that he composed whilst in a state of clairvoyance. Another argument advanced as proof of this unnatural gift was that he did not recognize his own work. A song in a friend's writing was placed before him at the piano and Schubert played the piece through. "That's not bad," he said. "Who composed it?" "You yourself," was the reply; "it was too high for me, so I wrote it out in another key." On the other hand, this incident might be simply an illustration of his prolific production—writing so rapidly as he did, might he not have forgotten some of his work?

His Failure in Opera.

The essence of intelligibility is one of the characteristics of Schubert's music. He was ebullient in his melodies, and that is probably why he never scored a success in opera; there were flashes of sheer beauty here and there, but there was not the sustained dramatic intensity which is a *sine qua non* to operatic success.

Born in Vienna in 1797, Franz Schubert was a contemporary of Beethoven, by whose fame he was overshadowed. Franz's chief handicap throughout the early years of his career was that the music publishers would not accept his songs, believing them to be so difficult that they would never sell. Not until he was twenty-five were any of his compositions printed. The first to be published was his most famous song, "The Erl King," which he had written along with that almost equally beautiful creation, "The Wanderer," when he was nineteen.

Moods of Despondency.

For some of his songs he was paid the meagre sum of tenpence apiece, so that we can hardly wonder at his moods of despondency. "My most brilliant hopes have come to nothing," he wrote in 1824. The dark patches apart, there is something joyous about Schubert's life. He had an infinite capacity for

friendship, and there was nothing he enjoyed more, after his work was finished, than to make merry with some kindred spirits. One of his great friends, with whom he shared lodgings, was Mayrhofer, the hypochondriacal German poet. Mayrhofer used to write his poems and throw them page after page to Schubert, who immediately set them to music.

His Unsuccessful Romances.

Schubert's father was a schoolmaster and for some three years Franz became a school-teacher. He detested the position; nevertheless this period of his life saw the birth of some of the work that made him famous—all written in his spare time. It was in 1814, also while he was a school-teacher, that he composed his first and finest Mass (in F). He left the school at last, and some time later obtained a post as music teacher in the household of Count Johann Esterhazy, and it is upon this period that the romanticists like to dwell. For it was said that Franz became infatuated with one of the Count's daughters, and was severely grieved when he found a more wealthy suitor had won her heart. The fact was that Franz really did fall in love with Caroline Esterhazy and she did marry another—but not until sixteen years after Schubert's death!

It is pleasant for us in this country to recall that Schubert found inspiration in the works of Sir Walter Scott, a number of which he set to music. Usually he sought lines in which deep yearning was expressed; but still many of Scott's poems were of a somber character in keeping with a certain mood of Schubert's.

Setting Shakespeare to Music.

In the printed songs Schubert insists that "the illustrious name of Scott" appear. Shakespeare also furnished a medium for Schubert to work his melody upon. "Hark, hark, the Lark" is one of the Shakespearean songs; and the same evening that Schubert composed this he wrote music to two other pieces—one being "Who is Sylvia?"—from the Bard's work, a fact which seems to favour the belief that he composed music in various poems of one writer at the same sitting. Of the other English songs which Schubert illuminated with the magic of his genius Colley Cibber's "Blind Boy" is notable.

Among the greatest of Schubert's compositions is what is popularly known as "The Unfinished Symphony," which comes nearest to the superlative, not alone on account of its supreme melodic beauty, but also because it is his most individual creation. His symphony in C major also must not remain unmentioned.

A Sudden Illness.

In 1827 Franz was a frequent visitor at the bedside of the dying Beethoven, and little did he realize when he followed the master's cortege to the grave that he himself would be laid beside him a year later. Schubert had never been strong, but his last illness was a sudden one, a symptom of which was that he could not eat.

As he lay in bed, some books by Fenimore Cooper came into his possession—"The Last of the Mohicans," "The Spy," "The Pilot," and "The Pioneers"—and so thoroughly did these occupy his mind that his last letter we find to be to a friend asking him if he can get any more by the same author. Schubert's last wish was that he should be buried near Beethoven, and his desire was fulfilled, for his grave was dug only three paces away from that of the master he revered so much.

Radio and the Young Idea.

(Continued from the previous page.)

one or two of the subjects as they fit in best with the school programme. We have had ample evidence already to prove that children can learn from lectures received by means of the loud speaker. Many of the essays which have been sent in to the London Office prove this beyond all question. Broadcasting can never replace the essential work of the teacher, but it can—we feel sure—provide a very useful, if not absolutely essential, addition to the ordinary fare provided in the ordinary school.

We have also had in mind the needs of the adult student. Most valuable advice and assistance have been received from the Adult Education Committee, and from the British Institute of Adult Education. To meet their requests, we have drawn up a programme of talks to take place at 7.15 on three nights in the week, and these will be given from the London Station to any of the local stations which may desire to have them.

On Mondays the Natural History Museum will supply a series of talks on Insects in Relation to Man. These will be given fortnightly; on the intervening Monday Mr. Stewart Dick, of the National Gallery, is being asked to give a course on the great pictures in the National Gallery. On Wednesday evenings at the same time Mr. C. H. B. Quennell, the well-known architect, and writer of the "History of Everyday Things," will give a course of talks, entitled "Everyday Life in Early Times," and these will alternate with a series of simple expositions on Finance by Mr. Hartley Withers, the well-known writer on economic subjects. On the first and third Thursdays in each month the Institut Français will supply a French course of a more advanced type, and the intervening Thursdays are being reserved for a series of travel talks by well-known travellers. With the four critics, who will continue as before, this provides a talk of an instructive character at 7.15 p.m. every evening except Saturday.

Finally, we are not forgetting the claims of the ordinary intelligent listener who has no desire to go back to school, but who will be ready to appreciate an interesting account of some important subject by a first-rate authority. Hitherto, the evening talks have been interesting indeed, but rather disconnected. We are going to try the experiment of making these a little more purposeful, by arranging them in series fortnightly. Hence we have set apart three evenings for a serious discussion of some topic of general interest, at 9.45 p.m. This will be simultaneously broadcast to the whole country.

On Tuesdays Sir William Bragg has promised to give a series of lectures on Sound; on Wednesdays we are hoping that the British Drama League will give us a series of lectures with illustrative scenes depicting the whole history of the Drama; on Fridays a number of Government departments will each contribute a monthly talk on subjects of general interest relating to their sphere of activity. Sir George Newman's talks on Public Health are already attracting widespread interest among our listeners, but we are also arranging with the Ministry of Agriculture for one lecture by some eminent authority on the third Friday in every month, in addition to the technical talks to be given at an earlier hour specially for agriculturists; and the British Institute of International Affairs are also arranging for an interesting talk on some matter of contemporary European history for the intervening Fridays.

Our aim in this part of the programme is to make our evening talks satisfy the intellectual needs of our listeners, while not interfering with any of the enjoyments at present offered on the entertainment side.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Wireless Revue.

A NEW feature of wireless entertainment will be given on August 8th. This is a wireless revue, written by Alexander Magill, the well-known humorist, which we believe is the first of its kind. The revue is being run on the old lines of *Comère and Compère* and a number of other characters, and the title "The World in Music" is being well supported by musical items by the orchestra and artists, representative of many of the countries and races of the world. This should prove an interesting and amusing departure from the orthodox type of orchestral programmes.

The G.P.O. and Morse Interference.

Listeners often want to know the attitude of the Post Office with regard to Morse interference. We have been permitted to publish the following reply of a high postal official to a correspondent in Torquay:—

"The Postmaster-General fully appreciates the difficulties experienced at places on the coast—and especially on the south and east coasts—in the reception of broadcast programmes in consequence of radio telegraphic communication to and from British and foreign stations engaged in ship and shore wireless work. Such communication, which is normally conducted by means of spark-sending apparatus and on wave-lengths of 600 and 300 metres, is carried out under international agreements; and it is not at present practicable, either on international or economic grounds, to make drastic alterations of general application in the existing arrangements. Such steps as are practicable are, however, being taken to minimize interference with broadcast reception, especially by discontinuing, as circumstances permit, the use of the additional wave-length of 450 metres for certain ship and shore services."

Dance Music of Many Countries.

On August 16th, a programme is being given from London of "Dance Music of Many Countries," by the Wireless Orchestra, under Mr. Dan Godfrey, Junior. It will cover all countries and periods and will offer an opportunity of interesting comparisons, ranging, as it does, from the Hungarian Dances of Brahms to the Spanish Dances of Moszkowski, and particularly as such a great proportion of a nation's music is in reality dance music.

In addition, Mr. Leonard Hubbard (bassoon) and Mr. David Buchan (pianist) and the ever-popular John Henry are contributing to the programme.

Tournament Winners to Broadcast.

A programme of special interest to the North will be given on August 16th at Newcastle, when the winners of the "North of England Musical Tournament" will contribute to the programme.

Regimental Bands.

Two Army bands which have not broadcast previously will shortly be heard. At Birmingham, on August 13th, the band of the Second Battalion East Yorkshire Regiment will play, and on the 30th of the month the famous band of the Scots Guards will be heard from London.

Clydebank Music Lovers.

An event of special interest in the Glasgow programme is the appearance, on August 17th, of the famous Clydebank Borough Band, which has been champion of Scotland on many occasions. Clydebank has been very prominent of late in the public eye about several very controversial things, and it should be of interest to Southerners to know that there is a very real and deep-seated love of music amongst the artisans of what used to be known as "the ringiest burgh" of Scotland.

An Encore.

The new "ELO" Military Band which made such a sparkling debut on Sunday, July 23th, will be heard again on September 12th.

Opening of Belfast Station.

The erection of the main broadcasting station at Belfast is proceeding satisfactorily. The station presents certain engineering problems which have not hitherto confronted the B.B.C. engineers, notably the fact that it is connected to London by a submarine cable. In these circumstances a longer period of testing and adjustment will be necessary than is usually the case. These tests will probably begin on Monday, September 18th, and from that date onwards programmes will be broadcast unless the tests indicate that there should be a temporary cessation for adjustment. The official opening date has not been fixed, but it will probably be about the middle of October. The Duke of Abercorn, Governor-General of Northern Ireland, has consented to open the station.

Belfast's Station Director.

The Station Director of the new Belfast Station has been appointed. He is Mr. Walter Montagu-

Douglas-Scott. He is a Scotsman, educated at Eton, who has had much experience both as a traveller and as a diplomat. A cousin of the Duke of Buccleuch, he has done important and interesting work in many parts of the world. He is familiar with several European languages, and has had considerable experience in arranging entertainments of all kinds for foreign visitors to the President of the Inter-Ally Mission at Allenstein. He is keenly interested in musical and dramatic art, and is looking forward with eagerness to making Belfast a successful broadcasting station.

His Senior Assistant will be Mr. Edmund J. Thomson, also a Scotsman, educated at Edinburgh University. A keen Territorial officer, he was at the age of twenty-one a major in charge of a siege battery in France, and was awarded the Military Cross in 1919. Since his demobilization he has had wide secretarial experience, and has much experience as an amateur of dramatic work.

Musical Director for Belfast.

Mr. Godfrey Brown has been appointed Musical Director at the Belfast Station. Mr. Brown is one of the best known figures in the Irish musical world. Amongst other appointments which he has held in the course of an interesting and varied career are resident conductor to the Belfast Philharmonic Society; conductor of the Belfast Symphony Orchestra; director of the music department of one of the Belfast colleges; and organist of Holyrood Parish Church. Mr. Brown has conducted many of the leading Symphony Orchestras in Great Britain.

From the Royal Military School of Music.

On Wednesday evening a military band concert will be relayed from the Royal Military School of Music at Kneller Hall, Twickenham. The full band of 175 performers will begin to play at 7.30 and will continue until 9.30. This is the largest band that the B.B.C. has ever attempted to broadcast, with the exception of the massed bands at Wembley. Lieutenant Adkins, who conducted that historic performance so admirably, will act in a similar capacity on this occasion.

A Famous Police Band.

The first transmission of the Birmingham City Police Band Concert from Cannon Hill Park will take place on Saturday, August 9th. The Band has a very high reputation for the excellence of its performances, and every Saturday during the months of August and September these broadcasts will be made.

Aberdeen's New Director.

Mr. Neil McLean, M.A., B.Sc., has been appointed Station Director at Aberdeen, in place of Mr. R. E. Jeffrey, transferred to London. Mr. McLean is a young man of brilliant promise, and has had considerable experience in organizing. He is also a Gaelic-speaking Highlander, and has an unrivalled knowledge of the melodies of the Hebrides.

New Studios.

New commodious studios and offices are in course of erection in Glasgow, Manchester, and Aberdeen, and will be ready for the autumn season. The Aberdeen studio is also being extended.



"In future we must use the loud speaker for Scottish music—Uncle James is so patriotic!"

The Mystery of Magnetic Storms.

Disturbances that Affect the World's Weather.

A BAD thunderstorm may have serious effects on wireless transmission, but these effects are merely local, and the interruption lasts for a few hours only. The effects of what is called a magnetic storm are far more serious, for such a storm affects the whole of our planet, and may continue for two or three days.

Fortunately, such storms are rare, and really bad ones only occur in a period of years. Sometimes the intervals between such storms extend to ten, or even twenty years. For instance, there was no visitation of the kind between November 17th, 1882, and October 31st, 1903, a period of twenty-one years. Six years later in September, 1909, there came another storm, so severe that it held up the telegraph communication all over the world. There was a magnetic storm in 1919, and a gigantic one in May, 1921.

The First Warning.

Magnetic storms affecting our planet undoubtedly have their origin in the sun, and, as a rule, are accompanied by visible sunspots. A large sunspot was visible during the storm of 1921, and although it is not certain that all sunspots cause magnetic storms, the two usually come together.

The first warning of such a storm is obtained by wireless operators over long distances, who report frequent breaks in the continuity of their messages. As the disturbance increases it begins to affect the wires and to put out of order the ordinary telephone and telegraph services.

Submarine cables sometimes become entirely unworkable. Operators in the instrument rooms find that all control over the galvanometers—small round dials each fitted with a magnetic needle—is lost.

Effect on Galvanometers.

In the ordinary course of things the needle points upwards, to "twelve o'clock," and moves right or left according to the direction of the electric current which is controlled by the operator. But during the incidence of a really big magnetic storm, the needles go right over to the left and stick there. The low power current used for telegraphic purposes is overwhelmed by the tremendous earth current. In the case of an underground system which has a complete insulated current between two given points (such, for instance, as between London and Birmingham) the communication is not interfered with. But while underground wires are untouched, the overhead telegraph may be useless for many hours on end.

The men in the street has no visible or audible warning of the existence of a magnetic storm, for such a storm is never accompanied by lightning or thunder.

An Explanation.

If, however, he watches the sky by night he may possibly see the Northern Lights glowing in the darkness. In 1900 a magnificent aurora was seen as far south as New York, while at Melbourne the Aurora Australis or Southern Lights set the whole heavens afire. In the storm of 1921 a band of light appeared across the sky in the latitude of London, and further north the displays were magnificent.

The magnetic storm of 1903, lasted longer than any other of the present century. It was about six o'clock on Saturday morning when the recording needles at Greenwich began to move, and soon the ordinary diurnal movement was increased twenty-fold. From midday until midnight, the declination magnet swung violently, and it was not until nine on Sunday morning that calm reigned once more.

This particular storm did much to assist the belief that such disturbances are the direct

results of sunspots. For during the days preceding Saturday, October 31st, a large spot had made its appearance on the edge of the sun's disk.

The sun, by making a quarter of a rotation on its axis during the week preceding the storm, had carried round this spot until it was, as it were, focussed full upon the earth. It poured out streams of electrons which, flying outwards at gigantic speed (over a thousand miles a second) struck our little planet with such force as to produce the phenomena already described.

Sunspots, are, of course, sun storms. They are cataclysms of such size and fury as are almost beyond our comprehension. Gases of molten elements revolve at such appalling speed that a rent is torn in the brilliant veil, and watchers on earth are enabled to catch a glimpse of the dark solar interior. Looking at a sunspot, we see a dark central core surrounded by a lighter border. Behind and surrounding this edging are faculae which are billows of burning gas rising to a height of two hundred miles or more. The faculae are supposed to be the result of the tremendous storms which are for ever raging over the solar envelope and resemble, but on a gigantic scale, the waves of a terrestrial ocean disturbed by a great gale.

Sunspots Visible to the Naked Eye.

The spots or storms are sometimes of such a size as to be visible to the naked eye. In February, 1892, there appeared a spot 100,000 miles long by 30,000 miles wide. Could the earth have been pitched into this tremendous gap it would have vanished like a lead shot hung into a blast furnace.

The only objection to the theory that magnetic storms are caused by sunspots is that such storms have occasionally been known to rage when no sunspots were visible.

That these solar disturbances have a strong influence upon the world's weather is fairly certain. That well-known authority, Dr. C. E. P. Brooke, has lately stated definitely that this is the case, for after study of the analysis of the rainfall made by the late Mr. Carl Selter, he says that the periods of fluctuation of the rainfall correspond almost exactly with the rise and fall of the solar flames.

Sir Oliver Lodge has stated that the electrons which enter our atmosphere from the sun probably act as nuclei for the condensation of moisture, and may be responsible for dull, overcast weather and for thunderstorms.

T.C.B.

FEES CHARGED FOR AERIALS.

MR. HARTSHORN, Postmaster-General, was asked in the House of Commons recently whether his attention had been called to the fact that the London and N.E. Railway demands an annual fee of 5s. from tenants for permission to erect aerials.

He replied that the matter was one for settlement between the landlord and the tenant, and that he had no power to intervene, but that he concurred with the view of the Broadcasting Committee that the practice was unjustifiable, and was considering what steps should be taken to prevent it.

SCHOOL EXPERIMENTS IN SCOTLAND.

ON the recommendation of a special sub-committee of the teachers and Teaching Committee, the Renfrewshire Education Authority agreed that a wireless valve receiving set shall be provided by the Authority for experimental purposes and tried in secondary and intermediate schools with a view to ascertaining the quality of the reception.

Where the experiment is successful, and the school is willing to provide a set, the Authority will supply an aerial.

Brass Band Contests.

A Judge's View: By Dan Godfrey, Jun.

A BRASS Band Contest at Belle Vue, Manchester! This means very little to the average Southerner, but to the inhabitants of Lancashire and Yorkshire and adjoining centres this means one of the great days of the year. These contests are held three times yearly—in May, July, and September. The chief contest is in September, and to win this is the ambition of all brass bands. The contest in July is open to bands which have never won a September competition, and the May competition is a junior competition. These bands have to be most strictly amateur, and are recruited from the works or the village from which they take their name. The local supporters of the bands make these competition days a holiday, and special trains take them to hear their own favourites.

Rewards of Success.

The prizes for these competitions consist of money, supplemented by prizes offered by well-known musical firms and manufacturers of brass band instruments. The item for competition is always specially arranged, and announced to the competitors beforehand.

I had the pleasure of being invited to assist in the judging of the competition held on Saturday, July 12th. This was the class open to all bands except those who had won a prize at a September Competition. The test piece was a selection from Nicolai's *Merry Wives of Windsor*, specially arranged by Dr. Thomas Keighley, Professor at the Manchester College of Music. Dr. Keighley was the other judge.

Unseen Players.

The competition was held in the large hall-room. As judges, the bands to us were just numbers, and we were concealed in a sort of hidden room above the stage. There were eleven bands competing, and each band started at a signal given by Dr. Keighley. The playing was of a very high order, but the first two bands were outstanding in their merit. Each band as it finished playing got a great reception, and it was easy to hear who had the most followers. The bands appeared in workmanlike fashion—no collars or coats. In this way it was akin to playing in a Broadcasting studio. It was so hot. One thing the judges at Belle Vue are spared. They do not have to give out results themselves. The names are just hoisted, and the judges leave by the back way!

Is Britain Musical?

On July 12th the winner was the Pendleton Prize Band, whose performance was both refined and artistic. They were closely followed by the Belvoir Colliery Band—new comers to the competition, I believe. It is difficult to estimate the good to music that comes from these contests. Such bands as the Beccles o' th' Barn, Black Dyke, St. Hilda's Colliery, etc., have all been prize-winners at Belle Vue, and they are now known the world over. Then there is the spirit of music being fostered with a desire to do better and better.

Listening to the bands one is generally astounded by the technique of the players, particularly the cornets. One comes away with the feeling that Great Britain is not so unmusical as the critics make out, and when the chance occurs they can show what they are made of.

To cope with the risk of forest fires in the South of France, a radio station has been installed by means of which it is hoped that speedy relief will be obtainable in the event of conflagrations.

Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.]

Can You Identify This?

DEAR SIR,—Perhaps it might amuse some of your readers to try and identify the following extract from a novel by a great Victorian writer, which was published nearly seventy years ago:—

"With the first glass of wine at dessert... they drank the health of the B.B.C.... The B.B.C.... was in a most prosperous condition."

Who can have made this unconscious prophecy? Yours faithfully,

DENIS MACKAIL

[We shall state in our next issue where the above-mentioned extract can be found.]

Church Services by Wireless.

DEAR SIR,—The possibilities of wireless as an adjunct to the work of the Church was further illustrated on Sunday, July 13th, when the experiment was tried at All Saints' Church, Dalmeny Road, Tufnell Park, N., of producing by loud speakers the service broadcast from St. Martin's-in-the-Fields. A crystal set with amplifier and three loud speakers was employed.

A large congregation attended this wireless service, and were thus enabled to take part with the people at St. Martin's in the devout, understandable, and comprehensive service from that church, with which many readers of *The Radio Times* are familiar.

The ringing of the bells of St. Martin's and the whole of the first part of the service, in which the articulation of the clergyman conducting came through clearly, but the address and the playing of the organ at the conclusion were not heard so well.

Altogether the experiment made was thought to be fully justified, and it certainly suggests the possibility which the churches may find in wireless, to receive the help and inspiration of such central services and to take part in the special occasions in the religious life of the nation, such as are broadcast from time to time.

Yours faithfully,

Tufnell Park.

W. Gauer (Vicar).

Broadcasting from Large Halls.

DEAR SIR,—I was greatly interested in Dr. Copeman's letter in your issue dated July 18th, which confirms the experience of all my friends and myself, and leads me to the conclusion that you will have eventually to modify your studio arrangements.

No single instrument and no singer comes through from the local studio or from London free of a dead lifeless tone, while from the Old Vic, Covent Garden, His Majesty's, and Westminster there is the natural ring in the tone which means everything. The stringed instruments playing in the Grand Hotel here possess a quality entirely absent from the B.B.C. stringed orchestra playing in the studio, and the concerts relayed from Southern pits are equally superior.

I have heard on the concert platform many of the singers who have been broadcast from the local studio, and I know how unlike their real voices are the sounds that come to us through the studio.

I suggest that experiments be made outside the studios in conditions approximating to the concert platform and the opinions of listeners be invited as to the results.

Broadcasting is a wonderful boon, it is astoundingly cheap, and I offer this criticism not in a carping spirit, but in the hope that it may serve a useful purpose.

Yours truly,

Bournemouth.

T. E. E.

PEOPLE IN THE PROGRAMMES

A Fine Amateur Pianist.



MR. F. GRANVILLE RUBECK.

MR. F. GRANVILLE RUBECK, who played the piano at the London Studio on August 5th, is, perhaps, the finest amateur pianist in England to-day. As a young man he studied music under various professors. His first appearance was at the Crystal Palace when he was fifteen years old. He desired to take up music as a profession, but went into business instead.

Mr. Rubeck has played in public a great deal, giving his first recital at St. James's Hall. He has also appeared at countless charity concerts.

When Paderewski was Surprised.

MR. RUBECK is a great personal friend of M. Paderewski, and the story goes that when Paderewski was stopping with him in his house, they went for a walk in the fields, and on opening a gate, it creaked. Mr. Rubeck then said, "That's C sharp." Paderewski expressed his surprise that Mr. Rubeck could identify the note when he could not do so himself, so they returned to the house, obtained a tuning-fork, and found that Mr. Rubeck was absolutely accurate.

Mr. Rubeck is the composer of many orchestral works, songs and sonatas, and Mr. Dan Godfrey conducted his "Andante Religioso," written in memory of the Fallen, on the same evening that he himself broadcast. This short work was played a great deal by the late Sir Walter Parratt, who until his death was "Master of the King's Music."

Remarkable Operatic Record.



MISS MIRIAM LICETTE.

MISS MIRIAM LICETTE, who broadcasts frequently from various stations, is a singer with a remarkable record in grand opera. She made her debut in Rome as Madame Butterfly, and also sang in Milan and Genoa. At the opening performance of *Romeo and Juliet*, during Sir Thomas Beecham's season at the Shaftesbury Theatre, in 1915, she sang Juliet. During the 1919 and 1920 seasons at Covent Garden, she sang Marguerite in *Faust*, Mimi in *La Bohème*, the Princess in *Prince Igor*, and also Eurydice in *Orfeo*.

In 1922 and 1923 Miss Licette was with the British National Opera Company, also at Covent Garden.

A Master of the Cornet.

AN instrument that sounds particularly well by wireless is the cornet, although nowadays expert cornetists are not very numerous. A master of this instrument is Mr. Charles Leggett, who is to broadcast from London on August 10th.

Mr. Leggett has had a long career in the army, and he is principal professor at the Royal Military School of Music, Kneller Hall, Twickenham.

He inherits his talent from his father, who was a noted player on the cornet.

Police Work in the Arctic.



CAPTAIN H. G. MANSFIELD.

ON August 14th, an interesting talk is to be given from London on "Police Work in the Arctic." The lecturer, Captain H. G. Mansfield, knows his subject thoroughly. "In my early days," he told me, "I left England for New Zealand, but shortly after I left for service as a trooper during the South African War. After this, I joined the North-West

Mounted Police. While with this famous force, I had the good fortune to go with an expedition which for three years was engaged in making a trail from Alberta to the Yukon, through what was then an almost unknown country.

Later, I was on the Yukon Boundary Survey and hobnobbed with glaciers and grizzlies—rather a cheery business, though a trifle unpleasant at times. Then, being anxious to see something of the Far East, I shipped as a sailor at Vancouver, and made the return journey of 12,000 miles across the Pacific, visiting Japan and Hong-Kong." Captain Mansfield is now giving travel talks and lectures for the Belborne Society.

A Composer of Light Music.

MR. ARMSTRONG GIBBS, whose light opera, *The Blue Peter*, was recently broadcast from London, and whose *Midsummer Madness* music will be relayed from the Lyric Theatre, Hammersmith, on August 11th, may be regarded as in the direct line of succession of Sullivan and Edward German. That is not to say that his music is by any means an echo of the past, but is another way of stating his own confession that he regards light music as his special mission. He has expressed the opinion that it is easier to write ponderously and obscurely than what appears to be simply.

In these days, when there is a definite cult of the ponderous and obscure in music, a new champion of the straightforward is sure to find a ready response in the hearts of English music-lovers.

A Famous Violinist.



MR. ALBERT SAMMONS.

MR. ALBERT SAMMONS, who is undoubtedly one of England's greatest violinists, frequently broadcasts from London and the Provinces. He was only fifteen when he began to earn his own living, and he obtained many orchestral engagements. Five years later he made his debut as a soloist at the Kusal, Harrogate, playing Mendelssohn's Concerto.

He became leader to Sir Thomas Beecham, and met with such success, that he was eagerly sought out by the opera and principal orchestral societies, to act in a similar capacity.

In 1910, with three fellow-artists, Mr. Sammons helped to form the "London String Quartet." At the Queen's Hall he played Saint-Saëns' B Minor Concerto, the composer being present on this occasion.

During the early years of the War his great opportunity came. In 1914 he was engaged to play Elgar's Violin Concerto, conducted by the composer.

WIRELESS PROGRAMME—SUNDAY (Aug. 10th.)

The letters "S.B." printed in italics in this programme signify a Simultaneous Broadcast from the station mentioned.

LONDON.

3.0.—Time Signal from Big Ben.

Miscellaneous Programme.

THE GEORGIAN SINGERS.

DOROTHY HELMICH (Contralto).

JOSEPH SLATER (Solo Flute).

MAURICE REEVE

(Solo Pianoforte).

CHARLES LEIGHTON (Solo Cornet).

Part Songs.

"Song of the Jolly Roger"

Chadleigh-Cordish (1)

"England, Land of the Free" *Dr. Morris*

"O, to be a Wild Wind" *Elgar (11)*

"Little Tommy" *Mary (7)*

3.15. Flute Solo.

Fantasia-Caprice *W. H. Bond*

Allegretto *B. Goddard*

Contralto Songs.

"Solweig's Song" *Grieg (1)*

"Voi che sapete" ("Figaro") *Mozart*

A Chopin Pianoforte Group.

Nocturne in F Sharp.

Waltz in G Flat.

Studies, "The Black Key," Op. 25 No. 9,

and "The Buttery," Op. 10 No. 5.

Cornet Solo.

"Les Romains" *Fauré*

3.30.—Sir FRANK DYSON, F.R.S., LL.D.,

Astronomer Royal: "The Founding of

Greenwich Observatory, 1675."

Part Songs.

"Simple Simon" *Hughes (1)*

"Mary Had a Little Lamb" *Hughes (1)*

"Uncle Tom Cobbleigh" *arr. Van Hoorn*

"Doctor Foster" *Hughes (1)*

4.15. Flute Solo.

Andalouse *R. Pissard*

Minuet *Beethoven, arr. Slater*

Russian Fantasia *J. Anderson*

Contralto Songs.

"The Little Princess" *Dorothy Hurrell*

"The Rivulet" *Martin Shaw*

"Lullaby" *Cyril Scott (4)*

Pianoforte Solo.

"Hungarian Dance" *Brahms-Philips*

"American Tango" *Carpenter*

"Rigoletto Paraphrase" *Liszt*

Cornet Solo.

"Werner's Parting Song" ("The Tru-

sters of Seppingen") *Newer*

4.45. Part Songs.

"Italian Salad" *Grieg (2)*

"Evening's Twilight" *Hutton (11)*

"A Catastrophe" *Sprague (2)*

"The Long Day Closes" (By Special

Request) *Sullivan (11)*

(Note: Intermediate Times given are

Approximate only.)

5.0-5.30.—CHILDREN'S CORNER. *S.B. in*

all Stations.

Announcer: R. F. Palmer.

5.0.—The Bells of St. Martin's.

5.15. A Simple Evening Service

in which all People can take part.

With an Address by

The Rev. EDWARD SHILLITO,

of Buckhurst Hill Congregational Church.

Relayed from

St. MARTIN'S IN THE FIELDS.

5.0. A Light Programme.

J. H. SQUIRE CELESTE OCTET.

Under the leadership of MAYER GORDON.

At the Piano, FRANK READE.

GLADYS NASH (Soprano).

JOHN COLLINSON (Tenor).

The Octet.

Fantasia, "Scènes de Ballet" de Berlioz-Sear

Soprano Songs.

"L'Elle" *Chaminade*

"So Early in the Morning" *Frank Bridge*

The Octet.

5.15.—Two Pieces for Strings and Celeste.

La Fringante *arr. O'Neill*

Paraphrase on "Hinnareque" *Dvorak-Sear*

Violoncello Solo.

Nocturne in E Flat *Chopin-Popper*

(Soloist, ANTHONY PINL)

Tenor Songs.

"When Autumn Leaves are Falling"

Morales

"Good-bye" *Tosti*

9.30. The Octet.

Excerpts from "Cavalleria Rusticana"

Mascagni

Soprano Songs.

"We Shall See" *Howard Fisher (1)*

"Waltz Song" ("Roméo and Juliet")

Gounod (1)

10.0. TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GENE-

RAL NEWS BULLETIN. *S.B. to all*

Stations.

Local News.

10.15. The Octet.

Poem in D Flat *Filich-Kubick*

Song of Sheep *Sauerst-Sear*

Viola Solo.

Polonaise Brillante *Wiedawski*

(Soloist, MAYER GORDON.)

Tenor Songs.

"Romance" *Donald Ford*

"Princess and Columbine" *Leslie Woodgate*

"Nirvana" *Stephens Adams (1)*

The Octet.

"Absent" *Metcalf-Sear (1)*

"Nearer, My God, to Thee" *Carey-Sear*

10.45.—Close down.

Announcer: R. F. Palmer.

BIRMINGHAM.

3.0-5.0. THE STATION PIANOFORTE

QUINTET.

FRANK CANTELL (1st Violin).

ELSIE STELL (2nd Violin).

ARTHUR KENNEDY (Viola).

HERBERT STEPHEN (Violoncello).

NIGEL DALLAWAY (Pianoforte).

ETHEL WILLIAMS (Contralto).

STANLEY FINCHETT (Tenor)

Quintet.

Ballet Suite, "La Source" *Dalibes*

(a) Sear Dance; (b) Love Scene;

(c) Variation; (d) Dance Circassienne.

"Dardanus" *Rossini, arr. Salabert*

Tenor Songs.

"On Wings of Song" *Mendelssohn (1)*

"Serenade" *Schubert (1)*

String Quartet.

Quartette in E Flat Major, Op. 125, No. 1

Schubert

Contralto Songs.

"Life's Recompense" *Del Riego*

"All Souls' Day" *Larsen*

Vello Solo.

"Cantabrigia" *Gottschalk*

"Scherzo" *Van Goyens*

Contralto Songs.

"Tired Hands" *Sanderson (1)*

"The Moonlit Road" *Squire (1)*

"Wake Up" *Phillips*

Tenor Songs.

"Who is Sylvia?" *Schubert (1)*

"Where'er You Walk" *Handel (1)*

"Passing By" *Purcell*

Quintet.

Waltz in A Minor *Chopin*

Rigaudon from "La Reine de Golconde"

Moszkowski

5.0-5.30.—CHILDREN'S CORNER. *S.B. from*

London.

Announcer: J. C. Paterson.

5.30. REPERTORY CHOIR.

Hymn, "Lead, Kindly Light, amid the

Encircling Gloom" (A. and M. No. 268).

The Rev. D. F. COLE, St. Mark's Church,

Washwood Heath: Religious Address.

Choir.

Hymn, "Soldiers of Christ, Arise" (A. and

M. No. 270).

5.0. THE STATION SYMPHONY

ORCHESTRA.

Conductor, FRANK CANTELL.

WALTER WIDDOP (Tenor).

Orchestra.

Overture, "Saul" *Bach*

"Cortina" *Elgar (4)*

Song.

"God Blesseth the Battle" *Petty (11)*

Orchestra.

"Pelle Suite" *Debussy*

(a) En bateau; (b) Cortège; (c) Menuet;

(d) Ballet.

Song.

Recl. and Aria, "My Arms—Sound An

Alarm" *Handel (11)*

Orchestra.

Hymns & St. Cecilia *Gounod*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15.—Close down.

Announcer: Perry Edgar.

BOURNEMOUTH.

3.0-4.45.—BAND of 2nd Batt. THE KING'S

SURREY LIGHT INFANTRY.

Relayed from South Parade Pier, Southsea.

5.0-5.30. CHILDREN'S CORNER. *S.B.*

from London.

8.30. CHOIR of WESTBOURNE

CONGREGATIONAL CHURCH and

WIRELESS ORCHESTRA.

Choirmaster, H. S. HAYMAN.

Anthem, "O Zion That Bringest Good

Tidings" *Stainer*

Hymn, No. 497 (Cong. Hymnary), "Come,

Thou Fount of Every Blessing."

8.40.—The Rev. J. G. GWILLYM JONES,

Westbourne Congregational Church: Re-

ligious Address.

8.50. Choir and Orchestra.

Hymn No. 609 (Cong. Hymnary), "Sanctus,

Brother an Evening Blessing" (Tune,

Flourno).

Instrumental Night.

"BACH—BEETHOVEN."

HAROLD SAMUEL (Solo Pianoforte).

THE WIRELESS ORCHESTRA.

Conducted by

Capt. W. A. FEATHERSTONE.

Orchestra.

9.0. "Foggy in G Minor" *Bach-Elgar*

9.10. Harold Samuel and Orchestra.

1st Movement of Pianoforte Concerto in

E Flat *Beethoven*

9.30. Orchestra.

1st Movement Symphony No. 1 in C

Beethoven

9.40. Harold Samuel.

Toccata in G Minor *Bach*

9.50. Orchestra.

Finale, Symphony No. 1 *Beethoven*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15.—Close down.

Announcer: John H. Raymond.

CARDIFF.

1.0-4.30. ORGAN RECITAL.

by JAMES B. SMART.

Relayed from the Capitol Cinema.

KATHLEEN M. WILLS (Contralto).

I.—Overture to the Occasional Oratorio

Handel (11)

Arias { "O Rest in the Lord" *Handel (11)*

"Cujus Animam" *Rossini*

II. Kathleen M. Wills.

"Who Keep the Sea?" *Breille Smith*

"Yonder" *Herbert Oliver (8)*

III.—Tone Poem, "Eidandis" *Sibelius*

"Chœur de Voix Humaines" *Wely*

Prayer from "Ricci" *Wagner*

IV. Kathleen M. Wills.

"The Bonnie Banks of Loch Lomond"

Old Scotch

"As Through the Night" *Old Welsh Air*

V.—Andante in E Minor *Bach*

The Bridal Music from "Lohengrin"

Wagner

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 270.

WIRELESS PROGRAMME—SUNDAY (Aug. 10th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

VI. Kathleen M. Wills.
"My Ships" *Augustus Barratt* (1)
"Down in the Valley" *M. Crispin*
VII.—March, "Cornelius" *Mendelssohn* (11)
Announcer: C. K. Parsons.
5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
6.30-8.0. Religious Service relayed from
CHARLES STREET CONGREGATIONAL CHURCH.
Proacher:
The Rev. J. PHILIP ROGERS, B.A.

Operatic Evening.
8.30. THE STATION SYMPHONY ORCHESTRA.
Conductor: WARWICK BLAITHWAITE.
DORIS LEMON (Soprano).
WILLIAM MICHAEL (Baritone).
I.—Overture, "The Mastersingers" *Wagner*
II.—"Elsa's Dream" ("Lohengrin") *Wagner*
William Michael.
"Credo" ("Othello") *Ferd.*
III.—"Dance of the Priestesses of Dagon" ("Samson and Delilah") *Saint-Saëns*
Doris Lemon.
IV.—"Santuzza's Aria" ("Cavalleria Rusticana") *Mascagni*
William Michael.
"Non più Andrai" *Mozart* (1)
V.—Doris Lemon and William Michael.
Duet from "Rigoletto" *Ferd.*
VI.—"Marchenale" ("Samson and Delilah") *Saint-Saëns*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15.—Close down.
Announcer: E. R. Appleton.

MANCHESTER.

3.0-5.0. THE "ZY" ORCHESTRA.
MOLLY GRAY (Soprano).
Orchestra.
Overture, "Roy Blas" *Mendelssohn*
"Londonerry Air" *Arr. O'Connor Morris*
Selection, "Lohengrin" *Wagner*
Molly Gray.
"The Shepherd's Dance" *Sanderson* (1)
"The Bird Lullaby"
Orchestra.
Suite, "At the Play" *Fork Bowen*
"Lament" from the "Keltic Suite" *Foulds*
(Solo Violoncello: SIDNEY WRIGHT.)
Staviano Dances Nos. 1, 2, 3, and 4 *Dvorak*
Molly Gray.
"Far Across the Desert" *Woodforde*
Sands
"How Many a Lonely" *Finden* (1)
Caravan
Orchestra.
2nd Suite, "The Language of Flowers"
Conan
"Norwegian Rhapsody" *Scriabin*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
8.0-8.30.—SIDNEY G. HONEY: Talk to Young People.
8.40. THE RADIO MILITARY BAND.
Conductor: HARRY MORTIMER.
"Marche Militaire" *Thomas*
Festival Overture on the Danish National Hymn *Tchaikovsky*
"Two Flemish Dances" *Black*
Hungarian Mazurka, "La Trizane" *Ganus*
Selection, "Russian Folk Songs"
Arr. Godfrey
Ballad Music, "Remembrance" *Schubert*
9.35.—Hymn, "Abide With Me" (A. and M. No. 27; W. M. No. 9111)
The Rev. G. B. COMBE, of the Baptist Chapel, Crook Street, Stockport: Religious Address.
Hymn, "Let Earth and Heaven Combine" (W. M. No. 1331).
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15. Band.
"Reminiscences of Mendelssohn"
Arr. Godfrey
10.30.—Close down.
Announcer: H. R. Brennan.
NEWCASTLE.
3.0-5.0.—Programme *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
8.30. THE DUGLEY MALE VOICE QUARTET PARTY.
Hymn, "Ten Thousand Times Ten Thousand" (A. and M. 222).
8.35.—The Rev. R. CLEMINSON: Religious Address.
8.50. Quartet Party.
Hymn, "Rock of Ages Cleft for Me" (A. and M. 184).

Oratorio and Orchestra.
8.55. THE STATION ORCHESTRA.
Conductor: WILLIAM A. CROSSE.
Overture, "Flotilla" *Schubert* (1)
ARCHIBALD ARMSTRONG (Baritone).
Aria and Recit., "The People that Walked in Darkness" *Handel* (11)
"Under the Greenwood Tree"
Hubert Parry (11)
Orchestra.
Chorus, "The Glory of the Lord" ("The Messiah") *Handel*
Archibald Armstrong.
"Cotswold Love" *Mulholland* (4)
"Come Away, Death" *Quilter* (1)
"Cross the Chariot" *Schubert*
Orchestra.
Excerpts from "Homo and Juliet" *Gounod*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15. Orchestra.
"Chanson de Marin" *Elgar* (11)
"Chanson de Nuit"
"Abide With Me" *Liddle* (1)
10.25.—Close down.
Announcer: R. C. Pratt.

ABERDEEN.

ANNIE HOBSON (Contralto).
F. ELLIOT DOBIE (Baritone).
CITY OF ABERDEEN MILITARY BAND.
Conductor, HAYDN HALSTEAD.
3.0. Band.
Overture, "La Dame Blanche" *Boieldieu*
Serenade, "Love in Araby" *Wood*
March, "Washington Grays" *Griffiths*
Annie Hobson.
"Shepherd's Cradle Song" *Somerville*
"Easter Hymn" *arr. Bridge*
F. Elliot Dobie.
"Pour Forth No More Unheeded Prayers"
Handel (1)
"Unvanquished" *Krerkell*
3.30. Band.
Fantasia, "Reminiscences of Haydn"
arr. Winterbottom
Annie Hobson.
"A Legend" *Tchaikovsky* (1)
"Abide with Me" *Liddle* (1)
4.0. Band.
Suite, "Ballet Egyptian" *Laigini*
F. Elliot Dobie.
"The Wanderer" *Schubert*
"Mariska, Mariska" *Korby*
4.30. Annie Hobson.
"Melisande in the Wood" *Gottz*
Band.
Egyptian Serenade, "Amnia" *Locke*
"America" *arr. Winterbottom*
F. Elliot Dobie.
"If Statheon Men"
Halsey
5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

Symphony Concert.
8.30. THE WIRELESS SYMPHONY ORCHESTRA.
"Symphony in C Minor" *Beethoven*
9.0. UNITARIAN CHURCH CHOIR.
Anthem, "Awake, Put On Thy Strength."
The Rev. ARTHUR SCRUTON, Shene Street Unitarian Church: Religious Address.

Choir.
Anthem, "O Lord My God"
Orchestra.
9.15. "Symphonie Pathétique" *Tchaikovsky*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15. Orchestra.
Psalm, "The Old Hundredth."
10.20.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

"Music is the art of the prophets, the only art that can calm the agitations of the soul; it is one of the most magnificent and delightful presents God has given us."
Luther.
KATHLEEN GASCADDEN (Soprano).
HERBERT WALTON (Organ Recital).
3.0. Organ.
"Marche Héroïque" *Walling*
"Andante Grazioso" *Hopkins*
"Fugue alla Gighe" *Rush*
Kathleen Gascadden.
Recit. and Aria, "Deh Vieni non Tardar" ("Figaro") *Mozart* (1)
"Suffer the Little Children" *Gounod*
"Oh, for the Wings of a Dove"
Mendelssohn
Organ.
"Noon"
"Scherzo" ("The Ride") *Martin Shaw* (14)
"Baccarolle"
"Toccata" *Stuart Archer* (14)
Sonata No. 1. First Movement
Basil Harwood (11)
Kathleen Gascadden.
"Angels Ever Bright and Fair" *Handel* (11)
"If Love Had Wings" *Hermann Loh*
Organ.
"A Song of Sunshine" *Hollins* (14)
Persian Suite *Saughan*
(a) "The Courts of Jasmind"; (b) "The Garden of Iran"; (c) "Siki (The Cup Bearer)."
Minuet and Largo *Handel*
Overture, "William Tell" *Rossini*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

Evening Programme.

"JSC'S" PSALMODY QUARTET.
NORMAN F. SWAN (Baritone).
BERNARD BEERS (Solo Violoncello).
8.30. Quartet.
Pavane No. 60 (Tune: "Palestrina" No. 87.)
8.35.—The Rev. W. L. STEPHEN of North U.F. Manse, Dumbarton: Religious Address.
8.50. Quartet.
Psalm No. 122 (Tune: "St. Paul" No. 160).
Norman F. Swan.
8.55. "Largo al Facotum" *Rossini*
"To-Morrow" *F. Keel*
9.5. Bernard Beers.
Poco Largo and Allegro Moderato from Concerto for Violoncello
Tartini, arr. Salmen
9.17. Norman F. Swan.
"To the Evening Star" *Wagner* (1)
"Hume" *W. Davies*
9.27. Bernard Beers.
"Negro Chant"
"Rondo" *Boccherini*
9.37. Norman F. Swan.
"Ave Maria" *Percy B. Kahn*
"O Pure and Tender Star of Eve"
Wagner (1)
9.47. Bernard Beers.
"Cavatine" *L. Spohr* (15)
"La Pileuse" *Dunkler*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15.—Close down.
Announcer: Herbert A. Carrothers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 275.

"Mrs. Secret's" Famous Song.

The Story of "On the Banks of Allan Water."

It would be taken for granted by most people that the pathetic ballad, "On the Banks of Allan Water," was of Scottish origin, and, if a guess were hazarded as to its authorship, it would probably be "Burns." But the famous song was written by an Englishman who is known in literary annals as "Monk" Lewis, although at the baptismal font he was given the names of Matthew Gregory.

A Novel that Caused a Sensation.

Lewis, who was born in 1775, was in his "teens" when Mrs. Radcliffe was making England's flesh creep with "The Mysteries of Udolpho," which, in spite of, or because of, its nightmare qualities, was a "best seller" exactly 130 years ago. Lewis was an attaché to the British Embassy at The Hague, a youth barely turned twenty, when he determined to go one better than Mrs. Radcliffe, and in ten weeks he wrote "The Monk," a book which few novel readers could get through to-day, in spite of the fact that it raised a storm of protest because of the frankness of its language.

Lord Byron was by no means squeamish, yet he wrote in his journal years later: "It is many years since I looked into a novel, till I looked yesterday into the worst parts of 'The Monk.' These descriptions ought to have been written by Tiberius at Capri; they are forced—the philtres of a jaded voluptuary. It is to me inconceivable how they could have been composed by a man of only twenty."

"The Monk" made Lewis famous at twenty, and the young man was received in the highest circles, and was on familiar visiting terms with members of the Royal Family, the friend of Sheridan, Shelley and Byron. He even dared

On the banks of Allan water
When the sweet Spring-time did fall,
Was the Miller's lovely daughter
Fairer of them all.
For his bride a soldier sought her,
And a winning tongue had he:
On the banks of Allan water
None was gay as she.

On the banks of Allan water,
When brown Autumn shed its store,
There I saw the Miller's daughter:
But she smiled no more.
For the summer grief had brought her,
And the soldier false was he:
On the banks of Allan water
None was sad as she.

On the banks of Allan water,
When the Winter-snow fell fast,
Still was found the Miller's daughter:
Chilly blew the blast!
But the Miller's lovely daughter
Both from cold and care was free:
On the banks of Allan water,
There a corpse lay she.

to fall in love with Lady Charlotte, the daughter of the Duke of Argyll, who herself, as Lady Charlotte Bury, in later life wrote a rather scandalous diary and several novels.

She does not appear to have been wholly indifferent to her literary lover, although she married someone else, for it was when they were taking a country walk together that they encountered a nigger, a startling incident which suggested to Lewis his once widely popular ballad, "Crazy Jago." It was at Lady

Charlotte's house, after her first marriage, that Lewis met a young Edinburgh lawyer named Walter Scott, and it is on record that the budding "Wizard," then quite unknown, was much flattered by the condescension of a poet!

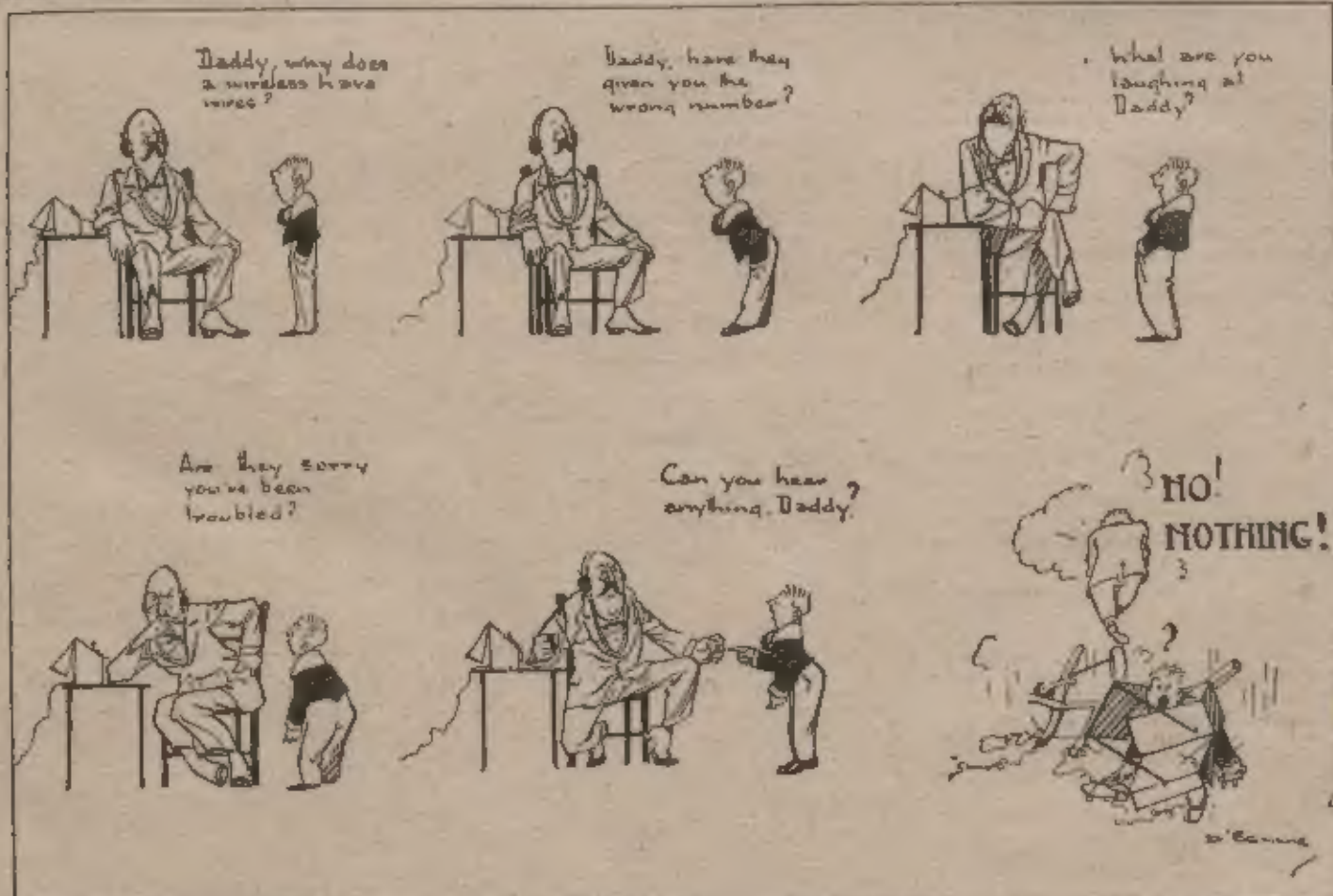
Even the setting of such a gem of song as "Allan Water" is bizarre, for it occurs, as if by accident, in Act I. of a mediocre play, described as a comic opera, entitled *Rich and Poor*, and it was first sung at Covent Garden in 1812 by the celebrated vocalist, Mrs. Bland, in the character of "Mrs. Secret."

Who Wrote the Music?

To the celebrated vocalist who first sang this ballad, the air to which it is so perfectly wedded is attributed in an early copy of the music which lies before us, although the name of the composer is almost always omitted, and it cannot be certainly said that this attribution is correct. Her maiden name was Maria Theresa Romanzi, and, if contemporary opinion may be trusted, her singing of English ballads has never been surpassed. She died in 1828 and was buried at St. Margaret's, Westminster. At the adjoining great public school, it is interesting to recall, "Monk" Lewis was a schoolboy.

Lewis himself died of yellow fever on the return voyage from the West Indies and was buried at sea. Though a slave owner, he was a friend of Wilberforce, and he paid two visits to Jamaica, to the estates his father had left him, to make careful arrangements for the comfort of his blacks. In fact, while staying with Byron at the Maison Dieu in 1816, two years before his death at the early age of forty-three, he drew up a codicil to his will, witnessed by Byron and Shelley, making other provision for their welfare.

He was a little man with bulging eyes, his incapacity was boundless, and, like Peter Pan, he refused to "grow up." He retained to the last much of the appearance and many of the qualities of a schoolboy! A. B. COURTEN.



When Daddy Tries to Listen.

WIRELESS PROGRAMME—MONDAY (Aug. 11th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the stations mentioned.

LONDON.

4.0-5.0.—Time Signal from Greenwich. Concert: The "ELO" Trio and Aime Johnson (Soprano). Elise I. Sprout on "Contestants' Markers." "A Holiday on the Belgian Coast," by Joan Kennedy.

5.0-6.45.—CHILDREN'S CORNER: Baby Story: "The Figure Head, or the Blue-Eyed Susan," by E. W. Lewis. Piano Synopses by Uncle Ragtime. "Treasure Island," Chap 26, Part 1, by Robert Louis Stevenson.

6.45-8.55.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Mr. J. R. MERRETT on "The 900-Egg Hen in New Zealand." S.B. to other Stations.

Local News.

7.30-8.0.—Interval.

8.0-12.0.—Programme S.B. to all Stations.

8.0. "The School for Scandal."

A Comedy

by Richard Brinsley Sheridan.

The Play produced by Frank Royde.

Overture, entr'actes and incidental music by the Orchestra, under the direction of Dan Godfrey, Junr.

Lady Snorwell MAUDIE RIVERS
Snails FRANK SNELL
Joseph Surface HOWARD ROSIE
Maria GYI CHESWORTH
Mrs. Candour LOTTIE VENNE
Crabtree J. B. BARNES
Sir Benjamin Backbite

CECIL BROOKING

Sir Peter Teazle FISHER WHITE
Rowley HUGH CASSON
Lady Teazle PHYLLIS THOMAS
Sir Oliver Surface B. A. FITTAR
Mosco HAY PETRIE
Trip FRANK SNELL
Charles Surface FRANK ROYDE
Careless CECIL BROOKING
(By kind permission of Mr. Frederick Thomson.)

Sir Harry Bumper (with song)
COURTICE POUNDS

ACT I.

Scene 1.—Drawing Room at Lady Snorwell's House.
Scene 2.—Drawing Room at Sir Peter Teazle's House.

ACT II.

Scene 1.—The Hall in Charles Surface's House.
Scene 2.—The Picture Room in Charles Surface's House.

ACT III.

Scene 1.—The Library in Joseph Surface's House.
Scene 2.—The Hall in Sir Peter Teazle's House.
Scene 3.—The Library in Joseph Surface's House.

Period: London, about 1765.

9.40.—Lt. Col. J. T. C. MOORE-BRAZAZON, M.C., M.P., on "The King's Aviation Cup."

9.45.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. Local News.

10.0.—"MIDSUMMER MADNESS," Act III. Book by Clifford Bux. Music by G. Armstrong Gibbs. Relayed from the Lyric Theatre, Hammer-smith.

10.45 (approx.)—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.

12.0.—Close down.

Announcer: J. G. Broadbent.

BIRMINGHAM.

3.30-4.30.—Lozells Picture House Orchestra. Conductor, Paul Rimmer. ROBERT RADFORD (Bass).

"Aria, Ye Subterranean" Purcell (1)

"Winds" "The Owl is Aboard" Arne (1)

"Now Phoebus Sinketh in the West." Rubinstein

"The Asra" "The Two Grandchildren" Schumann (1)

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints.

5.30-5.55.—Agricultural Weather Forecast.

5.55-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner: Uncle Felix on "Naval History."

6.45-8.55.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. J. B. MERRETT. S.B. from London.

Local News.

7.30-8.0.—Interval.

8.0-12.0.—Programme S.B. from London.

Announcer: J. C. Paterson.

BOURNEMOUTH.

3.45-5.15.—DORIS LEMON (Soprano), WILLIAM MICHAEL (Baritone), Folen Williams (Entertainer). Talks to Women: Helen Watts on "A Fortnight on the Amazon."

5.15-6.15.—CHILDREN'S CORNER.

6.15-6.25.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. R. J. JENKINS, Deputy Borough Engineer, Portsmouth: "Further Hables Around Portsmouth."

Local News.

7.30-8.0.—Interval.

8.0-12.0.—Programme S.B. from London.

Announcer: John H. Raymond.

CARDIFF.

Light Concert.

3.0-4.30. MAY BLYTH (Soprano).

THE STATION ORCHESTRA.

I.—"St. Paul's Suite" Holst (2)

II.—May Blyth.

"Jewel Song" ("Faust") Gounod

III.—Minuetto from "Jupiter Symphony" Alcega (2)

IV.—May Blyth.

"The Loreley" List (1)

V.—"Slavonic Dances," 1, 3 and 4 Dvorak

VI.—May Blyth.

Mini's Song ("La Bohème") Puccini

VII.—"Woodland Sketches" MacDowell (4)

Announcer: C. K. Parsons.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"The History of Drama"—(III), by Miss Edith Lester-Jones.

6.45-7.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Lt. Col. WEAVER PRICE, M.C., Brecon,

on "Bees."

Local News.

7.30-8.0.—Interval.

8.0-12.0.—Programme S.B. from London.

Announcer: A. H. Goddard.

MANCHESTER.

7.30-7.45.—WOMEN'S HALF-HOUR.

7.45-8.0.—BLACK DYKE MILLS' BAND.

8.0-8.10.—Relayed from the New Municipal Gardens, Southport.

8.10-8.15.—Children's Letters.

8.15-8.30.—CHILDREN'S CORNER.

8.30-8.50.—Chats with the Older Children.

8.50-8.55.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Talk.

Local News.

7.30-7.50. BELLA REDFORD (Soprano).

Songs, Selected.

8.0-12.0.—Programme S.B. from London.

Announcer: H. B. Brennan.

NEWCASTLE.

5.45-6.45.—Concert: May Welsh (Contralto), Winifred Redpath (Solo Pianoforte), T. F. Arkless (Tenor).

6.45-8.15.—WOMEN'S HALF-HOUR: Weekly News Letter, Annie H. Ross on "North Country Lore."

8.15-8.30.—CHILDREN'S CORNER: Songs, Stories, etc.

8.30-8.45.—Scholars' Half Hour.

8.45-9.15.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. J. B. MERRETT. S.B. from London.

Local News.

7.30-8.0.—Interval.

8.0-12.0.—Programme S.B. from London.

Announcer: W. M. Shewen.

ABERDEEN.

3.50-5.0.—Dance Afternoon. The Wireless Quintette. Mrs. J. G. Burnett—A lecture on the violin, with illustrations. James Reid (Tenor). Feminine Topics.

6.0-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. R. M. MORGAN, on "Summer Photography" for Amateurs.

Local News.

7.30.—Boy Scouts' News Bulletin.

8.0-12.0.—Programme S.B. from London.

Announcer: W. D. Simpson.

GLASGOW.

2.15-4.30.—The Wireless Quintette and JOHN FERRY (Tenor).

4.45-5.15.—TOPICS FOR WOMEN: Topical Afternoon. Anna Bellantine (Contralto).

5.15-6.0.—CHILDREN'S CORNER: Letter Competition Results.

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Mr. D. KENNEDY FRASER on "Psychology."

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. J. B. MERRETT. S.B. from London.

Local News.

7.30.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

7.40-8.0.—Interval.

8.0-12.0.—Programme S.B. from London.

Announcer: Mungo M. Downie.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 275.

WIRELESS PROGRAMME—TUESDAY (Aug. 12th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON

1.0-2.0.—Time Signal from Big Ben. Concert: The "ELO" Trio and Frederick Verity (Bass-Baritone).

4.0-5.0.—Time Signal from Greenwich. Concert: "Books Worth Reading," by Jenny Wren. Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "The Common Elm," by Mrs. Clark Nustall, B.Sc.

6.0-6.45.—CHILDREN'S CORNER: Stories by Harcourt Williams. Oswald Powell—Unaccompanied Folk-Songs. "Across the Channel in an Atlantic Liner," by W. J. Bassett Lowke.

6.45.—An Appeal on Behalf of the London Jewish Hospital by Lord Rothschild, F.R.S.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

FRENCH TALK, under the auspices of L'Institut Français. S.B. to all Stations. Local News.

7.30-8.0.—Interval.

"A Night With English Composers."

ELSIE SUDDABY (Soprano).

SAM HEMSALL (Tenor).

THE WIRELESS SYMPHONY ORCHESTRA.

Conducted by DAN GODFREY, Imp.

8.0.—Overture, "Barton Fair".... Brent-Smith
Three and Six Divisions

Edward German (11)

8.20.—Soprano Songs.

Elizabethan Songs, arr. Frederick Kuhl (1)

"Flow not so Fast".... John Doulton

"Sweet was the Song".... John Alley

"Go to Bed, Sweetie Muse".... Robert Jones

"Sweet Nymphs Come to Thy Lover".... Thomas Morley

8.30.—The Orchestra.

Fantasia, "Domine Days"

ROBERT CHIGNELL

(Conducted by the Composer.)

8.45.—Suite "Three Heroes".... Howard Carr

Tenor Songs.

"Elegance".... Coleridge-Taylor (11)

"English Rose" ("Merrie England").... Edward German

The Orchestra.

Suite Romantique.... A. W. KETELBEY

(Conducted by the Composer.)

9.5.—Soprano Songs.

"The Self-Harboured".... John Blow (1)

"By Thy Benches, Gentle Steer".... William Byrd

Recit. and Aria, "When I am Laid in Earth" ("Dido and Aeneas").... Henry Purcell (11)

"Hark, the Echoing Air".... Henry Purcell (11)

9.35.—The Orchestra.

Impression, "In a Mountain Country".... E. J. MOERAN

(Conducted by the Composer.)

Rhapsody, "Brigg Fair".... Delius

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN.

S.B. to all Stations.

The Rt. Hon. Lord PHILLIMORE,

League of Nations, on "The Permanent Court of International Justice." S.B. to all Stations. Local News.

10.30.—The Orchestra.

"Suite de Danse Moderne"

STANFORD ROBINSON

(1) Danse Americaine. (2) Danse Espagnole. (3) Danse Militaire.

(Conducted by the Composer.)

Tenor Songs.

"Love's Rhapsody".... Guy d'Hordalot (1)

"Three".... Florence Ayloard (1)

The Orchestra.

"The Merry-go-Round".... Robert Chigell

11.0.—Close down.

Announcer: J. G. Broadbent.

BIRMINGHAM

3.30-4.30.—The Station Piano Quartet.

5.0-5.30.—WOMEN'S CORNER.

5.30-5.35.—Agricultural Weather Forecast.

5.35-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Tenor's Corner.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

FRENCH TALK. S.B. from London.

Local News.

7.30-8.0.—Interval.

Popular Miscellaneous Programme.

8.0.—THE STATION ORCHESTRA.

ISABEL TIBBS (Soprano).

DEATRICE EVELINE (Solo

Violoncello).

Orchestra.

Overture, "Nachtlager in Granada"

Kreutzer

Selection, "The Quaker Girl".... Monckton

8.30.—Carmen.... Wilson (22)

"The Pipes of Pan".... Monckton

8.45.—Orchestra.

Suite, "The Pagoda of Flowers"

Woodford-Finden (1)

(a) "Passing of Priests"; (b) "Midst the

Petals"; (c) "The Star-Flower Tree";

(d) "His Lotus Dance"; (e) "Return

of Omala."

9.0.—Violoncello Solo.

"Melodie".... Bridge

"Butterflies".... Hardy

"Idyll".... Burnes (15)

"Chanson Grecque".... Seligman

9.15.—Orchestra.

Waltz, "Septembre".... Godin

Mosaic on the Works of Haydn

arr. Taron

9.45.—Soprano Songs.

"She Wandered Down the Mountain Side"

Chap (1)

"The Swallows".... Cohen (1)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

The Rt. Hon. Lord PHILLIMORE, S.B.

from London. Local News.

10.30.—Violoncello Solo.

"Meditation".... Squire (1)

"Rustic Dance".... Squire

"Lullaby".... Scott (4)

"Viva".... Pepper

10.15.—Orchestra.

March, "On the Quarter Deck".... Alfred

Suite, "Tales by Moonlight".... Thomas

(a) "Told on the Promenade"; (b)

"Told at the Garden Gate"; (c) "Told

at the Carnival."

11.0.—Close down.

Announcer: J. C. Paterson.

BOURNEMOUTH.

3.45-5.15.—The "GBM" Trio. Vernon Rigby

(Bass). Talks to Women.

5.15-6.15.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

FRENCH TALK. S.B. from London.

Local News.

7.30-8.15.—Interval.

Bournemouth Municipal Orchestra Night

CONSTANCE WILLIS (Contralto).

AMY COCKBURN (Mezzo-Soprano).

VIOLET COCKBURN (Soprano).

HERBERT SMITH (Baritone).

CHARLES LEESON (At the Piano).

MUNICIPAL ORCHESTRA.

Musical Director, Sir DAN GODFREY.

Relayed from the Winter Gardens.

6.15.—Orchestra.

"Bamboula Danse".... Coleridge-Taylor

Overture, "Maximilian Robespierre".... Latoff

"Valse Triste".... Sibelius

8.40.—Herbert Smith.

"As I Walked Forth"

Set by Rob. Johnson, 1910 (1)

"I Am Confirmed"

Set by Henry Lawes, 1852 (1)

8.50.—Orchestra.

Extracts from Symphony No. 4 Tchaikovsky

Amy Cockburn.

9.5.—"La Sorellina".... Tosti

10.10.—Violet Cockburn.

"Angels Guard Thee".... Godard

10.15.—Constance Willis.

"Silver Ring"

"I Was in a Land".... Chaminade (5)

"Ritournelle"

Herbert Smith.

"The Heart Worship".... Gustav Holst (14)

"Come, My Own One".... Butterworth

9.35.—Violet Cockburn and Amy Cockburn.

"A May Morning"

"Serenade in Summer".... Denia

"The Sweetest Song"

9.45.—Orchestra.

Ballad Music, "Sylvia".... Delius

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

The Rt. Hon. Lord PHILLIMORE, S.B.

from London. Local News.

10.30.—Constance Willis.

"Know'st Thou the Land?" ("Mignon")

Thomas

"Over the Mountains".... Quilter

10.40.—Herbert Smith.

"Mendin' Roadways".... Coates

"Farewell".... P. James

10.45.—Amy Cockburn and Violet Cockburn.

"April Morn'".... Batten (1)

"An Orchard Cradle Song"

"Through Fairyland".... Denia

11.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—The Station Trio. Tom Dickens

Alexander (Humorist).

4.0-4.45.—The Carlton Orchestra, relayed from

the Carlton Restaurant.

5.0-5.45.—"SWA'S" "FIVE O'CLOCKS."

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Style in Literature," by an Editor.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

FRENCH TALK. S.B. from London.

Local News.

7.30.—Mr. RICHARD TRESEDER, F.R.H.S.,

on "Gardening."

7.45-8.0.—Interval.

FODEN WILLIAMS (Entertainer).

THE STATION ORCHESTRA.

8.0.—Orchestra.

Selection, "Madame Butterfly".... Puccini

8.20.—Foden Williams in selections from his

Repertoire.

8.30.—Orchestra.

Suite, "Where the Rainbow Ends".... Quilter (4)

(a) "Rainbow Land"; (b) "Will o' the

Wisp"; (c) "Rosamunde"; (d)

"Fairy Fruits"; (e) "Goddie Forest."

8.50.—Foden Williams in selections from his

Repertoire.

9.0.—Orchestra.

Selection, "Tam Jones".... German

March, "Light of Foot".... Latona

9.15.—Welsh Music for Wembley.

Address upon and illustrations of the

Muse to be performed in the "All Wales

Week" at Wembley Exhibition.

Conducted and Directed by

Sir HENRY WALFORD DAVIES,

Mus. Doc., LL.D.,

Director of Music and Chairman of the

National Council of Music, University

of Wales.

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 278.

WIRELESS PROGRAMME—TUESDAY (Aug. 12th.)

The letters S.B. printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

10.0. WEATHER FORECAST and NEWS
S.B. from London.

The Rt. Hon. Lord PHILLIMORE S.B.
from London. Local News.

10.30. Close down
Announcer: C. K. Parslow.

MANCHESTER

10.30. Dance Music by H. FERRIS.
from the Piccadilly Picture.

2.30-4.30. WOMEN'S HALF HOUR

5.45-6.15. Concert by the "2ZY" Quartet.
from London.

6.30-7.00. CH. LADIES' CORNER

7.0. WEATHER FORECAST and NEWS
S.B. from London.
FRENCH TALK. S.B. from London.
Local News.

7.30-8.00. Interval

8.0. Descriptive Evening.

THE "2ZY" ORCHESTRA

MAY BLYTH (Soprano)

W. LADY'S FITCHETT (Contralto)

WILL HOBAN (Horn)

March, "The Night Patrol" ... *March*
Overture, "The Siege of Rochelle" ... *But*
May Blyth

Solo Soprano " ... *Cat*
" ... *Coleridge Taylor*
Orchestra

N ... *Alfred*
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" ... *Alfred*

Robert Mark
Rondeau Words ... *Let's go* 4 1
Rein and Air ... *Ye Verdon* H 5

The Conqueror's Song (The Indian ...
Ye Two Ten Hundred Die ...

Poems: Prevedale No. 4 ...
No. 1 ...

Robert Mark
to ... *into Op. 45* ...

On ... *Let's go* ...

Robert Mark
to ... *into Op. 45* ...

On ... *Let's go* ...

Robert Mark
to ... *into Op. 45* ...

On ... *Let's go* ...

Robert Mark
to ... *into Op. 45* ...

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Robert Mark
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Robert Mark
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Robert Mark
to ... *into Op. 45* ...

On ... *Let's go* ...

Robert Mark
to ... *into Op. 45* ...

10.0. WEATHER FORECAST and NEWS
S.B. from London.

The Rt. Hon. Lord PHILLIMORE S.B.
from London. Local News.

10.30. Close down
Announcer: H. J. M. H.

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Announcer: H. J. M. H.

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Announcer: H. J. M. H.

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NEWCASTLE.

3.45-4.45. Lambert Flack's Quartet

4.45-5.15. WOMEN'S HALF HOUR

5.15-6.00. CHILDREN'S CORNER

6.00-6.30. Sunday Half Hour

6.30-7.00. WEATHER FORECAST and NEWS
S.B. from London.

7.00-7.30. FRENCH TALK S.B. from London.
Local News.

7.30-8.00. Interval

8.00-8.30. CLIVE LINCOLN (Solo Pianoforte).
ROBERT MARK (Solo Pianoforte).

8.30-9.00. THE STATION (Solo Pianoforte).
Announcer: WILLIAM A. CRONST.

9.00-9.30. The Station (Solo Pianoforte).
Announcer: WILLIAM A. CRONST.

9.30-10.00. The Station (Solo Pianoforte).
Announcer: WILLIAM A. CRONST.

10.00-10.30. The Station (Solo Pianoforte).
Announcer: WILLIAM A. CRONST.

10.30-11.00. The Station (Solo Pianoforte).
Announcer: WILLIAM A. CRONST.

11.00-11.30. The Station (Solo Pianoforte).
Announcer: WILLIAM A. CRONST.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 17.

WIRELESS PROGRAMME—WEDNESDAY (Aug 13th.)

The letters B.B. printed in station in these programs are
a daily 3 Simultaneous Broadcast from the station main-
streamed

[illegible]

PAUL CHEN, DTD

2.00 3.00 - WOMEN'S HALF HOUR
BLACK DYKE MILLS BAND. n
3.00 4.00 Lived from the Macmillan
4.00 5.00 Southport (Conductor ARTHUR
PEARCE
5.40 6.00 Children's Letters
6.00 7.00 CHILDREN'S CORNER
7.00 8.00 Mr. EDWARD CRESSY The
Letter to Adventure (4) What Hap-
pened When the Colorado Broke Loose
7.00 WEATHER FORECAST and NEWS
& B from London
ARTHUR ALDWIN HADDOX & B. from
London.
Local News
2.30 3.40 Interval

Tuneful and Popular.

THE 22^y ORCHESTRA
CISSE WOODWARD (Sole Pianoforte).
HODEN WILLIAMS (Entertainer)

60 Orchestra
Selection " Carmen " Bar
Selection, " Samson and Delilah " S.

Cisse Woodward
Schubert and Fugue in C Major Bach
The Harmonious Blacksmith Handel
Theme Varié Paderewski

Orchestra
Selection, " La Bohème " Puccini
Hoden Williams in Selections from his
Repertoire
Orchestra
Selection, " Rigoletto " Verdi
Cisse Woodward
Audience and Rondo Capriccioso M.
M. M.
Musical Box " Lullur
Brady in G Flat (Black Key) } Chapin
Wakelin D Flat " }
G.
Selection " The Tales of Hoffmann " Offenbach
Collection, " Aida " Verdi
7.10 THE WEATHER FORECAST and NEWS
S.B. from London
Mr E. LE BRITON MARTIN S.B.
Royal Horticultural Society Talk S.B.
from London
Local News
10.15 THE SAVOY BANDS. S.B. from
London
11.30 Close down
Announcer H. B. Brown

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44. Court. Lady Orkney
44. WOMEN'S HARBOR Mo.
A. C. W. Walker
50. CHILDREN'S CORNER
6. H. A.
67. FARMER CORN
WEATHER FORECAST FOR N.Y.S.
H. from London.

ARTHUR HADON S.B. Don.
London.
Local New

Mainly Operatic

8.00. THE STATION ORCHESTRA
 Conductor WILLIAM A. CRUICK
 Soloists: "Tamborino" and "Liber-
 grin" Wagner
 JOSEPHINE MACPHERSON (Mezzo-
 Soprano)
 "The Rose Tree" Puccini
 "Fair Spring is Returning" Strauss and
 Schuler Strauß
 H. C. SPENCER (Bass)
 "Star of Eve" Wagner (II)
 She Alone Characterizes My Sadness
 "Cannon"
 MATHIEE EVELINE (Solo)
 "The

Adelgo Cantabile Tenthon
Rénérir Fuchet
Les Chantres Compagnie-Bellin

JOHN PERRY (Touost).

Prayer from "Requiem" Hugues
Your Fly Head is Frozen" ("La
Mortelle") Puccini

Josephine Marpherson

"Love, the Vagrant" ("Carmen") Bizet
"Hail to Our Mountains" ("Il Trovatore") Verdi

Orchestra

Selection, "La Bohème" Puccini

John Perry

"None So Rare" ("Murder") Flotow
Lullaby ("Faust") Hummel

Soloists and Orchestra

(Old Irish Air) "The Snowy Breasted Peat"
..... H. Conner-Morris

Welsh Lullaby Mr. H. Scott
Chanson d'Allegre Puppert

Hugh Spencer

Waltz from "The Blue Bird"
..... M. J. ...
Song "The Song of the Sea"
..... M. J. ...

Orchestra

Selection, "Herodade" Monseigneur T. ...

THE WEATHER FORECAST AND NEWS
S.H. from London.
Mr. E. LE BR. FOX MARTIN S.H. from
London.
Royal Horticultural Society Talk. S.B.
from L.L.
Local News.

10.05 THE SAVOY BANDS. S.B. from
London.

11.30 Close down.
Audience B.O. March.

1000

5.30 5.0. *Steen* for ruminantists Afternoon
6.0 6.30 CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS
S.B. from London
ARTHUR ALD HILDON S.B. from
London
Local News.
7.30 8.0. Interview
8.0.—Mr W. E. ORR, B.A., Postmaster,
Abertree Post Office The Abertree
Office of the Library and Development
Department

Operatic Night

ROBERT RADFORD (Bass).
 THE WIRELESS ORCHESTRA
 On His
 Selection, "Faust, No. 2" *Comed Taron*
 8.45 Robert Radford
 Host and Air, She Alone Charmed. My
 Selection, "Faust, No. 2" *Comed Taron*
 I Am a Roamer" (Soprano and Soprano)
 Selection, "The Valkyrie"

Robert Radford
 11. List ("The Magic
 Flute")
 When a Maiden takes Your
 Fancy
 (11 Have Younger "
 (Fizero")
 Mephistopheles Serenade ("Kunst")

10.00--WEATHER FORECAST and NEWS.
S.B. from London
Mr E. L. BRIDGES MARTIN S.B. from
Royal Horticultural Society Talk. S.B.
from London
Local News
11.30--THE SAVOY BANDS. S.B. from
L. Co.
11.30 (1st part)
A.M. 8.00

GLASGOW.

3.30 4.30 Musical Afternoon
 4.40 4.55 TOPICS FOR WOMEN
 5.10 5.45 CHILDREN'S CORNER
 6.00 6.5.—Weather Forecast for Farmers
 7.00 WEATHER FORCAST and NEWS
S.B. from London
 ARCHIBALD HADDON. *S.B. from*
London
 Local News
 "H.S." "A"
 Orchestra Song Piano.
 ANDREW BRAYSON (Solo and Chorale)
 FRANK PHILLIP (Harmonium)
 MAY BISHOP (Soprano)
 THE STATION ORCHESTRA
 Conducted by ISAAC LOSOWSKY
 8.00 Orchestra
 Overture, "Haydn" A. B.
 8.10. Frank Phillip
 "I Attempt from Love's Sickness to Fly"
 "The Linden Tree" Schobert
 "To a Violet" Brahms
 8.20. Orchestra.
 "A Children's Suite" Ansell
 8.30. May Bishp
 "The Lorchy" Lind
 "Faith and Fidelity in My Surroundings"
 "Sea Raptures" Eric Coates
 8.40. Orchestra
 Waltz, "La Belle au Bois Dormant"
 8.50. Frank Phillip
 "Don Juan's Serenade" Tokatkovsky (1)
 "Beneath the Rhine's Night Waters"
 "Droop Not, Young Love" Handel (1)
 9.0. Orchestra
 Contraltos { "In the Moonlight" Schobert
 "Canzonetta" Franz
 9.10. May Bishp
 "Life and Death" Coleridge Taylor (1)
 "The Forge" Brahms
 "A Cumming Wave" A. L.
 9.20. Andrew Brydon
 "La Bruns Coquette" Tr. and
 "Jardins rom la Plais" Delmas
 "Fireflies" Frank Bridge
 "Mazurka "No. 9" Tchaikovsky
 9.40. Orchestra.
 Ballet Music, "Le Cid" Massenet
 10.0.—WEATHER FORCAST and NEWS.
S.B. from London
 Mr E. LE BRATON MARTIN *S.B.*
 Royal Horticultural Society Talks. *S.B.*
 Local News
 10.35. THE SAVOY BANDS. *S.B. from*
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A number against a journal title indicates the volume of its publisher. A key list of publishers will be found on page 529.

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Ernest G. V. Clark, PRINCIPAL.

RADIO TIMES

EVENTS OF THE WEEK.

SUNDAY, AUGUST 10th
BOURNEMOUTH, 9.0. Instrumental Night "Bach-Bethoven." Harold Samuel (Solo Pianoforte) and Wireless Orchestra

MONDAY, AUGUST 11th
LONDON 8.0. "The School for Scandal" (Sheridan). S.B. to all Stations.
LONDON, 10.0. "Midsummer Madness" (Bax and Gibbs), Act III., relayed from the Lyric Theatre, Hammersmith. S.B. to all Stations.

TUESDAY, AUGUST 12th
LONDON 8.0. "A Night with English Composers"
BOURNEMOUTH, 8.15. Bournemouth Municipal Orchestra Night.
ABERDEEN, 9.30. A Night with Brahms.
GLASGOW, 8.55. Recital, "Scots Poets in the Vernacular," by Ninian Mac Whannel

WEDNESDAY, AUGUST 13th
LONDON, 8.0.—Band of Royal Military

School of Music, relayed from Kneller Hall.
BOURNEMOUTH, 8.30. "Sullivan and German Night."
CARDIFF, 8.0. "The Pursuit of Beauty in Speech and Music."
THURSDAY, AUGUST 14th
LONDON, 8.0.—Comic Opera. "Falko Chassaigne." S.B. to all Stations.

FRIDAY, AUGUST 15th.
BOURNEMOUTH, 8.30.—Song Cycle, "The Golden Threshold."
MANCHESTER, 7.30. Napoleon Bonaparte in Music and Story.
NEWCASTLE, 7.30. All British Evening.

HULL, 9.30. Speeches Delivered on the occasion of the Opening of the Hull Relay Station. S.B. to all Stations

SATURDAY, AUGUST 16th
BIRMINGHAM, 7.30. Concert of City of Birmingham Police Band
NEWCASTLE, 8.0. Programme by the Winners of the Musical Tournament

Vers Paris.

The following text is a translation of the French text in the original document, which is a humorous story about a man traveling to Paris.

LE train file file et bientôt vous vous en pleine campagne. La fatigue et vous vous endormez, mais pas pour long. Vos compagnons causent et fument et se demandent pourquoi les banquettes des trains français ne sont pas avec des coussins et des oreillers que celles des trains anglais.

C'est là un des mystères dont il faut demander la solution aux Locomotives de la Compagnie des Chemins de Fer du Nord. Vos compagnons et vous se le demandent aussi. Le train vous réveille de votre sommeil. Vous vous secourez, vous regardez l'Anglais bien élevé, en vous moquant la main sur la bouche; vous vous étirez quand personne ne vous regarde; finalement vous vous levez et vous faites un petit tour dans les couloirs, histoire de vous degourdir les jambes. Vous regardez par les fenêtres et peu à peu vous vous rendez compte que les maisons sont de plus en plus rapprochées.

Des maisons, les maisons, et voilà les maisons à perte de vue.

C'est Paris. Encore quelques minutes et le train commence à ralentir sa marche: tout à coup ça y est, le train s'arrête tout à fait.

Paris tout le monde descend. Vous vous précipitez vers la portière avec vos portières bagages et vous résumez après bien des efforts à attirer l'attention d'un facteur qui vient vous de son train de sénateur.

Que dédire, Madame?

Un taxi, s'il vous plaît, et faites vite.

Le taxi surgit enfin du plus profond de l'horizon, vous vous y installez le mieux du monde. Le chauffeur et le facteur s'occupent de vos bagages. Surtout n'oubliez pas de donner un pourboire au facteur, autrement vous apprendrez plus de français pittoresque que vous n'en avez jamais appris.

Le taxi démarre avec une agilité d'écureuil et vous vous sentez en sécurité. Le chauffeur est un homme d'expérience et vous ne pouvez pas lui faire rien de mal. Vous avez payé plus noble, plus digne et de plus vous avez évité tous ces péchés d'omission et de commission que vous avez commis pendant votre voyage.

Le taxi s'arrête devant la porte de votre appartement. Vous descendez et vous vous rendez compte que vous êtes à Paris.

et sans dire, "Quel dommage, mais après tout que venait-il faire dans cette gare?"

Mais non, ça n'arrive pas, et vous voyez et seul à votre hôtel. Vous avez un tantôt plus que pendant la traversée de la Manche.

Par un effet de la Providence, vous êtes arrivé à Paris à l'heure de dîner.

Vous allez dîner dans un restaurant du Palais National.

Il n'est pas très fort sur la langue française et son amour-propre en est quelque peu froissé.

Pour cacher son ignorance il montre du doigt, au garçon la première ligne de la carte. "Bier, Monsieur," et le garçon lui apporte une pinte de bière.

Lorsqu'il a fini la soupe il fait un signe au garçon et montre la seconde ligne de la carte. "Entendu Monsieur et le garçon se tient devant lui—un ragoût de bœuf à la mode.

Un Anglais qui a joué d'orgue, repartie le garçon.

La deuxième soupe finie il montre du doigt la troisième ligne, et aussitôt le garçon pose devant lui une assiette de soupe aux choux.

La soupe perle au front de mon ami. C'est beaucoup trop de soupe se dit-il, mais il pense que c'est la mode à Paris. Il avale sa soupe et se sent rassasié.

Les voisins se regardent et disent: "C'est un Parisien! Oh! ces Anglais, quels types hulin!"

Tout un peu toqué qu'il est de guerre lasse, et pour se mettre à distance des autres soupes, mon Anglais, avec son sang froid habituel, pose l'index sur la dernière ligne de la carte.

Très bien, Monsieur, dit courtoisement le garçon, et il lui apporte un plat de viande de bœuf.

Nous nous jetons une pièce de 20 francs sur la table et disparaît.

CHAPPELL

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(Aug. 16th.)

A list of publishers will be found on page 179.



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How Our Big Ships Grew Up.

HELLO CHILDREN

I love big ships, don't you? Well, here is a jolly talk all about them by someone who has lots of interesting things to tell us. He is Mr W. J. Bassett-Lowke, of whom most of you have heard.

I am going to tell you all about the early days of steam ships and how they grew up from small craft to the liners of the present day.

Many unsuccessful attempts were made for about a century to build ships by steam power before James Watt in 1780 built one that really travelled at sea.

In 1807, John Stevens of the United States

built a steamer, called the *Phoenix*, which went in a circle from

New York to Delaware, and afterwards round as a passenger steamer on that river. In 1822 the *Comet*, a little steamer designed by Henry Bell, started to ply as a passenger boat regularly between Glasgow and Greenock. Her speed was about five miles an hour. She proved profitable to work, and other steamboats quickly followed upon the Clyde and other rivers.

After this the steamship industry on the banks of the Clyde rapidly developed. Regular cross-channel services were soon established between Greenock and Belfast, Holyhead and Dublin, and soon afterwards between Dover and Calais.

"Old Smoke Jacks."

By this time steam was becoming to be considered seriously as a rival to sails. But paddle

steamers were regarded by the sailors with scorn and contempt and called "dirty old smoke jacks." Except for a few vessels built for cross-channel and river purposes, the steamers of the first part of the last century continued to rely principally upon sails, partly because the shipowners and always been accustomed to sails and partly because the furnaces



Model of the White Star Line's Olympic class ship.

consumed a great deal of coal, and the power for coal in these first ships was limited.

The Canadians must be given the credit of having built the first transatlantic steamer. This was the *Royal William*, which crossed from Quebec to London in seventeen days in 1833. In 1838, however, an English steamer, the *Great Western*, made the voyage across the Atlantic in fifteen days. She was a paddle steamer 236 feet long and 33 feet in the beam.

Screw propellers were invented somewhere about 1838, and seventeen years later a shipping company obtained permission from the Government to fit the mail steamers with propellers. After this the paddle wheel rapidly disappeared from sea-going boats.

The introduction of propellers, the opening

of the Suez Canal in 1869, and improvements in the engine gave steamships such a huge advantage over sail as ships that they steadily became larger and greater in number as the sailing ships dropped out of use.

Quite early in the last century, experiments were made in the building of iron steamers. Many people who did not understand

the strength of iron, of course, declared that they would sink immediately, or if they ran ashore they would break up, and it was only with great difficulty that the prejudice against iron was overcome. Its advantages are of course very great, for it possesses great strength, and it is nearly as strong as steel, and even more so in some ways. In 1862 Larssen's engines were fitted to passenger steamers on the Clyde and were found so successful that in 1905 they were applied to the transatlantic service.

Wonderful "Floating Hotels."

The enormous strides which have been made in steam were first applied to the driving of ships are bewildering to think about. It seems quite funny to compare the little steamboat *Charlotte Dundas*, which was a queer-looking little tub, with a clumsy paddle-wheel and tall chimney puffing out a great deal of black smoke, and a modern transatlantic liner, towering immensely high above the quayside like a floating hotel, with her swimming baths, garden lounges, and restaurants. And yet it has all been done in less than 120 years.

The horse-power of Bell's *Comet* was about three. The horse-power of the liner *Majestic* is 100,000. The *Comet* with her improved engines travelled at six knots an hour. The *Majestic* can make over twenty-six knots an hour; whilst destroyers and some motor-boats can make forty knots an hour. The *Comet* was 40 feet long and 10½ feet in beam; the *Majestic* is 365 feet long and 100 feet in beam.

Until two or three years ago, nothing but coal was used as fuel in ships. To-day nearly all steamers of any size built use oil for propulsion, and a great many of those already built, including all the largest liners, have been converted so that they may use it.

The main advantages of oil fuel are the increased speed which it gives, cleanliness, and a great saving of time, space, and labour.

(Continued from the previous column.)

cheeks bulging; but, except that they did not keep step well, they managed very nicely.

Of course the men were superb. They had been at the War, and they knew all about it. You could tell that. Their line was as straight as a ruler; their faces were set and solemn; their arms swung out together; and when their little commander roared "Eyes—Right!" their faces turned like clockwork.

When they had all got back to the places from which they started, "Halt!" cried the Sergeant in a staggering voice, "Dismiss!"

And in a twinkling, Primrose Court was full once more of laughter, disorder and anarchy, out of which somebody cried "Three cheers for the General!" Babo looked very pleased.

SABO AND THE MARCH PAST.

By E. W. LEWIS.



ALTHOUGH many of the children who lived in Primrose Court had dirty faces and ragged clothes, they were a jolly crew. Among them, a company of small boys

who, with belts round their waists and paper hats on their heads, carried wooden swords and played at being soldiers.

Babo was a great favourite with these boys, and he often used to watch them drilling from the doorstep of Liza's home. Sometimes they would march past the place where Babo was, and their little Sergeant would rap out the command, "Eyes right—Eyes front!" as the line went by. So Liza taught Babo how to take the salute, Madge Mortimer (who was clever with her fingers) made him a military cap of brown paper, and the boys dubbed him General Sabo of the Primrose Fusiliers.

Then, one day, Private Hanks said to the Sergeant: "Let's have a review! Get the whole lot in! Let a form run into companies and march 'em past the General."

So the Sergeant went up to Babo, and saluted "Sir!" he said, "Primrose Court will march past, by companies."

With a smile, just like a General, Babo replied easily, "Carry on, Sergeant," as if he had been an officer in the Fusiliers all his life.

For the next few minutes Primrose Court was in confusion. Everybody was laughing, talking, jiggling and jogging, at the same time. But the Sergeant got them into something like order. The wee children, the toddlers, came first, and they were No. 1 Company, a little space behind them, the boys formed No. 2 Company, then the girls, No. 3 Company; next the women, No. 4 Company, and last of all the men.

At the very head of all was the Band. It consisted of one man who played the concertina, and he formed a line all by himself, behind him, three boys with tin whistles, and then three other boys with mouth-organs. The drummer-boy stood in the middle of the Court.

Then the Sergeant, putting his swagger-stick through his arm, shouted in his loudest voice "Shoo! Quick—march!" The drum beat time, and the Band struck up.

They marched, four abreast, round the court, and when the toddlers, who were No. 1 Company, came nearly opposite to where Babo was standing as stiff as a poker, his commander shouted "Eyes right!" Some looked right, some left, some in front of them, some behind them; but they kept their line well, and made a pretty sight. No. 2 Company did better, but the girls were inclined to giggle.

The women, coming on behind them, all looked as if they were ready to burst with laughter with their lips pressed tight and their

(Continued at the foot of the next column.)

What is Your Favourite Colour?

A Talk from London, by R. A. Wilson, A.R.C.A.

COLOUR plays a far greater part in our lives than we are inclined to believe and we owe more to it in health, usefulness and pleasure than we think. Many great minds have been occupied with its beauty, power and mystery right down the ages.

The devotional use of colour in the Church by means of pictures, decorations, stained-glass windows, ceremonies, and processions, reinforced by music, has always had a profound influence for good on the people by its direct emotional appeal.

That colour is emotional and affects our feelings can be gauged by such everyday remarks as "feeling blue," "in the pink," "purple with rage," "seeing red," "green with jealousy and envy," "in a brown study," "golden opportunities," "white with passion," "the outlook is black," "a grey temper," and so on.

Sir Isaac Newton's Theory

All natural colour can be summed up in the rainbow, and indoors in the spectrum or band of coloured light produced by allowing a ray of light to pass through a prism, which splits up the white light into its constituents, red, orange, yellow, green, blue, and violet, red having the longest wave length and violet the shortest. Most minds now jump to Sir Isaac Newton just as they may have thought of Turner, the English painter, when artists and colour were mentioned.

Since, and, no doubt, before, the advent of Noah's Ark, the rainbow has been visible in the heavens, when the sun shone brilliantly on falling rain was refracted through and reflected from its drops, but Sir Isaac was a scientist as well as a poet, so he sought a reason for the cause, and his theory that the sun's light is not homogeneous, but consists of several different kinds of light, may be found in all text-books on the subject, and is known as the phenomenon of dispersion.

A Terrifying Thought.

According to the "undulatory" theory light from a luminous source is transmitted to the eye by means of the luminiferous ether, a highly elastic fluid supposed to pervade all space. Light proceeds in straight lines—thence why we cannot see round a corner—and travels at the prodigious velocity of 193,500 miles per second, but I believe some of this is now being upset by what Einstein has to say.

Since Newton's day, the subject has grown enormously in importance, and people of all countries, trades, and professions study and use colour in various ways, or are interested in it in some degree. Imagine what a surprise we should receive if we awakened one summer morning to find all colour combinations, varieties, and contrasts removed from the world, every thing turned one monotonous dull yellow; the sky, grass, trees, water, fire, costumes and wearing apparel, our faces, etc. The very thought is terrifying, yet I have heard people say they are not interested and it means nothing to them.

How to Study the Subject.

How can we begin the study of colour? By starting with the spectrum band, and realizing that it can be dealt with intellectually.

Select three primary colours, red, yellow, and blue, from our spectrum, match them in pigment, and they form the foundation of a colour diagram, from which secondary colours, orange, green, and violet, may be derived. In all, we can produce twelve colours, arranged in a circle like a clock face, yellow being at 12 o'clock, blue at 4, and red at 8, which have each certain qualities and emotional characteristics as follows:—

Ruby Red. The colour of wine, blood, ardour, and the red red rose, is passionate, energetic, irritating, dangerous, and it warms. It signifies fire, divine love, heat, and the creative power of man. Used in a bad sense it signifies blood, war, hatred, and punishment.

Scarlet Red-Orange. The colour of ripe cherries, is vigorous, determined and triumphant, reminding one of strong, harsh ringing trumpet sounds.

Vermilion Orange. The colour of oil-fish and sealing-wax in brilliant sharp, bitter sarcasm, is rather fierce in feeling, reminding one of a somewhat conceited man.

Yellow-Orange. The colour of ripe oranges, is positive, assertive, forward, and masculine. It is the symbol of the sun, and is expressive of warmth, fruitfulness, and wealth.

Yellow for Traitors.

Lemon Yellow. Sulphur buttercup colour, is pale, somewhat active and naive, rather egoistic and never profound. It is a vivacious colour, somewhat disturbing, reminding one of child hood. Pale yellow is frivolous. A dirty greenish yellow vulgarly means inconstancy, jealousy, and deceit. Judas was clothed in dirty yellow and the French doors of traitors were decorated with yellow.

Yellow-Green. The colour of unripe apples is fresh, hopeful, springlike, and beautiful, denoting memory and the active reproduction of the earth, when the sap rises. It is youthful, happy, and generous, and is the symbol of the "Resurrection," and emblematical of how an immortal.

Restful, but Wearisome.

Hay Green. The standard old-fashioned, billiard-table colour, is comfortable, calm, still, motionless, and fixed, suggesting earthly contentment and rest after the storms of winter and productive energy of spring. It is self-satisfied, immovable, narrow, and tends to a morose weariness.

Turquoise Blue-Green. Cold emerald colour is rich, sonorous, eloquent, and confident, reminding one of rich powerful chords of music. It is aesthetic and sophisticated, not naive.

Pheasant Blue. Thirteenth century stained glass royal blue, is cool, passive, and shadowy, denoting truth, constancy, and fidelity. It is the typical heavenly colour, and signifies supernatural rest, tranquility, intelligence, and divine contemplation. Pale blue is innocent, circumspect, timid, and lacks depth.

"Poetical" Violet

Lapis Lazuli Blue-Violet. Ultramarine blue colour is reticent, shy, modest, shrinking, and distant, profound and sympathetic, and in low moods transmits emotions of melancholy and sadness, sometimes grief that is hardly human.

Old Amethyst Violet. The colour of the best of wild wood violets, is sad and ailing, silent, constant, meditative, and thoughtful, suggesting old age. It is a very "poetical" colour. In Christian art it is worn by martyrs.

Heliotrope Purple Red-Violet. Magenta and petunia colour, is regal, pompous, majestic, stately dignified, and sometimes bombastic. It suggests controlled passion.

White symbolizes virginity, joy, and spotless purity.

Black denotes finality, a totally dead end, with no possibilities, grief, and death. In art it has always been the effective instrument of obscurity, depth, and the terrible, and in literature it has been employed ideally in denigrating the dismal, tragic, horrible, and the criminal.

Wireless Wit at Sea.

Amusing Incidents Aboard Ship.

THE stringent regulations imposed by the Postmaster General do not allow humour, with its possible waste of time, to intervene in the exchange of wireless messages at sea. Nevertheless humorous incidents are met with at times, and help to brighten dull moments.

It is the general custom for warships, when nearing their destination to send a wireless message to the Commander of the Port, requesting permission to enter. In reply to one of these messages, the commander of a certain naval port—who must, at the time, have been dining with the chaplain—sent: "Received your message," then followed some figures and letters, indicating a chapter and verse of the New Testament. Upon looking it up, the following words were found at the place indicated: "Come for as the sea are now ready."

Slightly Confused.

On a passenger liner inquiries as to how the machine works are quite common. One woman of an unusually inquiring mind had expressed dissatisfaction with the usual few words of explanation, and wanted full details. The operator, being very keen about his job, plunged into a varied explanation, lasting an hour or so. The fair inquirer seemed to take an intelligent interest in all and asked numerous questions. Then, when the operator had quite exhausted his store of knowledge, he asked whether she quite understood how it all worked. "Yes," was the reply, "except that I don't quite understand how the piece of paper gets from one ship to the other."

Dearer Than He Thought.

It is remarkable how little some of the travelling public know about sending a wireless message. The following instance is quite typical. One day—the ship being just off Alexandria—a young man entered the wireless room and asked for a message form, and wrote a message, twenty words in length, addressed to someone in London. Handing it to the operator, he said: "That will be one shilling and eightpence, won't it?" apparently thinking that wireless messages could be sent at the rate of a penny per word. He was immediately informed that the total cost was £1 11s. 6d. At the mention of this sum the message was immediately cancelled—somewhat and quaintly by the would-be sender, who seemed to think that the operator was making a 50 per cent. profit.

The Mysterious Voice.

Some years ago, when wireless telephony was very little used, the captain of a certain cargo boat was very keen to hear someone speaking by wireless—probably he was sceptical of it being possible. He asked his wireless operator to let him know when he heard any telephony, as he would like to listen to it.

A few days later the operator heard some speech in the telephones not clear enough to hear what was said, but it undoubtedly was someone speaking. He immediately sent for the captain to come and listen to it. The captain—no longer sceptical—was visibly impressed. The next day the operator again heard someone talking, this time more clearly, and distinctly recognized the third mate's voice.

He thereupon made judicious inquiries, and found that the telephones from the bridge to the engine-room, was rather, thus causing it to be heard in the wireless receiver. Of course, he never told anyone of his discovery, least of all the captain! F. A. COSE.

The Power of Words.

Radio and Our Language. By A. P. HERBERT, The Famous Humorist.

I AM not, I confess, a wireless "fan," or even a constant listener. But a man would be a fool for whom so great and novel a force had no interest, and among the remote possibilities in the wireless future is one that interests me very much. It is a curious thought that this new instrument, denounced by many of the cultured ones and lovers of literature as merely another mechanical barbarity, more deadly than the Cinema, corrupting the public taste, ruining the Drama, and so forth, may yet do an artistic or literary service which nothing else can do—and that is, the restoration to power and beauty and popular appreciation of that neglected English possession, the English language.

The ground of this fantastic suggestion is simple and obvious enough—that Broadcasting is the one form of public entertainment which apart from its musical side depends entirely upon *words*, naked, unsupported words.

The comparison, of course, is with the film, and with the stage.

The Broadcasting of Plays.

I do not know what the H.B.C. have done recently in the "dramatic" way; but I was present at the first presentation of wireless plays produced by Mr. Nigel Playfair, and was privileged to contribute a small sketch myself. This, and, I believe, Mr. Richard Hughes's very much more substantial piece, *A Comedy of Danger* (the scene of which was a flooded coal mine), was written specially for broadcasting purposes, and I am sure that this will eventually become the rule. I say this with the more certainty, having also heard works written for the stage "adapted" for the wireless.

A new movement must, of course, do the best it can with what material it can find, and there will always be a tendency at first to borrow from other fields which are in some respects similar, forgetting the points of difference. Thus, for more years than one would have believed possible, the film world religiously took the most successful novels it could find and turned them laboriously into the most unsuccessful films. They knew very well that screen acting and stage acting were different things, but for some reason they persisted in the illusion that what went well in a book must go well in a film. They have learned their lesson now. The Broadcasters, I fancy, have learned it quicker, for there are signs that they realize that in their case, too, the points of difference between a stage-play and a wireless entertainment are more important than the points of resemblance.

"A Sense of the Stage."

For one thing, the audiences are different. I do not mean any casual difference of class or intelligence, but the permanent difference that the stage-author is addressing himself to a crowd, and the wireless author to an individual. And everyone knows that in these two cases a man must behave very differently.

"No one may murmur: 'What about the loud-speaker?' But even if some speakers become more efficient and popular than they are at present, I think this difference will remain important. At any rate, the man in his parlour with the 'phones clamped on his head is not in the position of a man in the stalls; he is more in the position of a man reading a book. He is subject to none of those mysterious tickings and crude collective processes of mind which govern a member of an audience; he is using only his own preference and taste; he is at once more easy and more difficult to deal with—on the whole, I think, more difficult.

A man, however good a writer he may be, however moving or poetical or humorous his books, however ingenious his plots, will not be successful in the theatre unless he has as well that indefinite something which is called "a sense of the stage," a sense of the particular things which can be done on the stage, and, even more, perhaps, of the things which can't.

A Wireless School of Drama.

It is the lack of this sense which makes so many good novelists bad dramatists, even those who in their books write lively and effective dialogue. Whenever a young man makes any kind of success with any kind of writing, his friends immediately remark: "You ought to write a play"; and, if the advice is taken, are sometimes surprised that the result is not satisfactory.

Writing a play is not merely a different method of writing; it is, as a rule, the product of a different sort of mind. But "sense" is, after all, the best word, because the thing is so indefinite and elusive. We all have read plays which were most excellent to read, but, presented on the stage, seemed to have no life, and there are



HIGHBROW STUFF

Drawn by Bert Thomas.

plays which read badly, but miraculously come to life on the stage. And this is the mysterious quality which comes from a "sense of the stage."

Now, I do not see myself that this "sense" will be essential to the wireless author of the future. It may be that some yet unsuspected "sense" will be suddenly revealed, and ever afterwards demanded: a kind of new "sense of the air." Some Barrie, some Chaplin, may be discovered with the unexpected capacity of a genius for making the most of the new medium and going straight to the affection and intelligence of the wireless audience. But, meanwhile, it seems to me that, if they are to take it, there may be here an opportunity for the good author who is attracted by the dramatic form, but lacks that something which the stage requires.

He may be all the better for that. For here may be evolved a wireless school or type of drama which will be quite different from the other. Indeed, I think there must be. For one thing, though there must always be movement, development, and action of a sort the wireless play must obviously have less action, and almost no "action," as it is commonly understood to-day.

In the production of Mr. Hughes's mine play, immense trouble was taken to represent realistically by the reproduction of various noises the approach and development of the disaster—

the explosion, the rushing of the flood-water, the tumbling of picks, and so forth. It was done as well as it could be, but it was not, I thought, the most successful part of the production, far more effective in calling up the desired picture were the words of the author and the voices of the actors, the sobs, the whimpers. And I fancy the general effect would have been no less powerful if the noises had been omitted.

Which brings me to the second and, in my view, the interesting point—the importance of words. Anyone who has seen *The Way of the World* at Hammersmith will realize what I mean by the importance of words. He has enjoyed there a feast of language, the sheer beauty of words, precision, grace, style, delicacy, wit, a perfection of form that charms and conquers, whatever the material on which it works; and in that play the plot is unintelligible and tedious, and the action that matters is not extensive. It is the words which make the play.

An Author's Weapons.

Now, with the exception of Mr. Shaw and the D'Oyly Carte companies, this quality, this magic use of words, has quite gone out of our entertainments to-day. The film has done nothing for the language except to corrupt it. Even in *A Woman of Paris*, which in other respects made a great advance in the film-drama, the words were often as irritating and silly as one has learned to expect, and always below the level of the rest of the production. And the "legitimate" stage is not without offense in this respect. Two enlightened managers have complained in my hearing how many actors and actresses there are (and even at the top of the profession) who regard the language of a play as a secondary affair, and sometimes behave as if an author's choice of words were a matter of chance and his attachment to them capricious.

"What is the stage to do?" you say. "We have no Congreves now, and no Gilberts, no masters in the fine use of words, so they have to make shift with other things." And, whether it is necessary or not, this, in fact, is what they do. There are a multitude of attractives now to be offered in the place of words—dancing and spectacle, fine scenery, pretty girls, dazzling dresses, elaborate lighting, dance-tunes, revues, detectives, dark-rooms—and many others. But now comes the new invisible wireless stage, on which, with the exception of music, none of these additional aids is available. No scenery to charm the eye, no pretty girls to bribe the intelligence. The author is thrown back at last upon his original and natural weapons—words, naked words. And with these slender resources he must do the best he can. With these, to begin with, he must construct a new technique, in the narrow sense—new ways of presenting his picture of his scene, of working his entrances and exits, his preparation, climax and all the rest of it.

The Arts of Language.

But this is only incidental. His real problem is a greater and a more inspiring one—and that is, how can he so revive and inflame and magnify the only force at his command, the power of words, that he will be able to grip and hold the solitary man with the 'phones upon his head as if that man were sitting in a theatre with the crowd? This problem will be attacked in the end, I have no doubt, and conquered, and the method, and the result, must surely be a new devotion to the arts of language, to grace and style, and to perfection of form.



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Hull Programme.

FRIDAY, August 15th.

OPENING CEREMONY.

- MIRIAM LICETTE (Soprano.)
 NORMAN ALLEN (Bass)
 CHARLES PENROSE (The Master) Mober
 THE BAND OF 1ST BATTALION THE
 ARMY LIGHT INFANTRY
 Bandmaster S. F. FRICKER
 (By kind permission of Lt. Col. A. E.
 IRVINE, C.B., C.M.G., D.S.O.)
- 8.0. Band, 2.
 Imperial March
 Overture, William Tell
 Recd. and Air, "See Along Churchyard My
 Madams" (The Queen of Sheba)
- 8.10. Old Clothes and Fine Cloth
 The Yeomen of England
 8.10. Band
 Marche Slave
 8.30. Miriam Licette
 Air, "Vindicta"
 "Happy Day"
 9.5. Band
 Santa, Irish Picture
 "Zylophone Song, Sparks"
- Opening Speeches.
 S.B. to all Stations
- 9.30. Tune Signal from Big Ben
 REAR ADMIRAL C. D. CARPENTALE,
 (R. Controller, R.F.C.)
 THE LORD MAYOR OF HULL
 9.4. Band
 10.0. AFTER FOUR O'CLOCK NEWS
 10.10. Band
 Selection, Merrie England
 10.30. Close down

SATURDAY, August 16th.

- 7.0-6.0 CHILDREN'S CORNER
 7.0-12.0 Programme S.B. from London.
 Announcer: L. B. Page

WAVE-LENGTHS
AND CALL SIGNS.

ABERDEEN (2BD)	435	Meters
BIRMINGHAM (5IT)	475	"
GLASGOW (5SC)	420	"
NEWCASTLE (5NO)	400	"
BOLTON MOUTH (6BM)	385	"
MANCHESTER (2Z)	375	"
LONDON (2LO)	365	"
CARDIFF (5WA)	351	"
PLYMOUTH (5PY)	335	"
EDINBURGH (2EH)	325	"
LIVERPOOL (6LV)	319	"
SHEFFIELD (6FL)	303	"
LEEDS	346	"
BRADFORD (2LS)	310	"

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 1 Southampton Street, Strand, W.C.

LETTERS FOR THE B.B.C., containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.

"The Radio Times," the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes, and the technical problems relating to their transmission.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

"MIDSUMMER MADNESS."

Monday S.B. to all Stations.

THE designation of *Midsommer Madness* is a play for music. That, in fact, together with the title, sums up the piece. The plot is fanciful and full of humour. The music is not continuous, but consists of set songs, quartets and "melodrama," with a dialogue with musical accompaniment.

THE AUTHOR AND THE COMPOSER.

The play is by CLIFFORD BAX, one of our younger playwrights, who has written, in addition to several small plays, more than one *hundred*, including the modern version of *Shakespeare's Othello*.

ARMSTRONG GIBBS, the composer of the music, has already written (in addition to chamber music and songs) the musical play *Mr. Pickwick's Bedchamber*, and a comic opera, *The Frier*, which was broadcast from London last March.

SUMMARY OF ACTS I AND II.

There are only four characters: PANTALOON, a middle-aged Merchant; HARLEQUIN, a young Scholar (Tenor);

MRS. PASCAL, a Widow, aged 32 (Contralto); COLUMBINE, Maid servant at The Blue Heart (Soprano).

The whole plot is concerned with the satirical pouring off of these four. This would have been perfectly simple had not Harlequin found attractions not only in Columbine but also in the widow. Hence arise complications. In his perplexity Harlequin rushes out (at the end of Act II.) leaving the other three stupefied.

ACT III

An indication of the musical numbers will be sufficient guide to the Third Act (which is not to be submitted to close reasoning) —

(1) A fairly long INTRODUCTION fore-shadows much of the music of the Act.

(2) TRIO, COLUMBINE, MRS. PASCAL and PANTALOON, the women deploring the loss of their loved one, Pantaloone deploring the state of the Stock Exchange.

(3) DUET, COLUMBINE and MRS. PASCAL, —both complaining of the boorishness of Pantaloone.

(4) TRIO, COLUMBINE, MRS. PASCAL and PANTALOON, the latter making love to both.

(5) SOLO, PANTALOON, who anathematizes Harlequin.

(6) SOLO, HARLEQUIN, who is becoming a woman-hater.

(7) SOLO, COLUMBINE, soliloquising.

(8) SOLO, MRS. PASCAL.

(9) DUET, COLUMBINE and MRS. PASCAL, still discussing Pantaloone.

(10) MELODRAMA, MRS. PASCAL and PANTALOON, and SOLO, PANTALOON, who persists in making love to her.

(11) TRIO, COLUMBINE, MRS. PASCAL and PANTALOON, both women trying to attract him.

(12) SOLO, HARLEQUIN, who contemplates a watery grave as the end of his trouble.

(13) QUARTET - FINALE, Act III. They are all set paired off, and now Toss up half a crown and "heads" we live in the country, and we live in the town.

An Epilogue is followed by—

(14) (1) ARTET FINALE to the work —

Oh, all our tears and all our sighs

We'll never right the wrong.

Perhaps the way of healing lies

In laughter and a song.

DELIUS' "BRIGG FAIR."

(London, Tuesday)

Brigg Fair is an English folk song which Delius has made the basis of an orchestral Rhapsody. He has prefaced his score with the words of the ballad. This is the first verse —

It was on the 1st of May

The weather fine and fair

And Brigg Fair I did repair

For love I was contented.

The singer meets his dear at the Fair, and ends thus —

The green leaves they shall wither

And the branches they shall die

If ever I prove false to her,

To the girl that loves me.

The Rhapsody is scored for a large orchestra. The INTRODUCTION, *Slow, Pastoral*, consists mainly of little arabesques on FLUTES and CLARINETS, suggestive of bird songs.

THE TUNE is then given out as an Oboe Solo, with light chordal accompaniment of WOODWIND and pizzicato (plucked) STRINGS.

The rest of the work consists of almost continuous variations on the Tune.

STANFORD'S "IRISH RHAPSODY," No. 1.

(London, Wednesday)

Stanford, the gifted Irishman who died only a few months ago, was always very happy in dealing with folk-song themes of his native country. Two such tunes are used in this one-movement work. The FIRST TUNE is that of *Loughliffe's Dance*, an inconstant, brisk melody that uses one little scrap of tone several times in a few bars. After this has been repeated we have some development of it. The HARP helps to change the scene for the SECOND TUNE'S appearance. This is the lovely melody widely known as the *Londonderry Air*, and, in the form of a song, as *Ever's Farewell to Cuckoo* (in Stanford's collection of *Songs of Old Ireland*). It is heard on 'CELLOS, then on Oboes, then on Violins. After some development, back comes the First Tune. Quickly follows the slow second Air, and then an ingenious combination of the two. After a kind of cadenza or improvisatory passage for STRINGS comes the CODA or rounding-off part, in lively time, constructed chiefly from the *Ever* melody, the *Loughliffe* rhythm coming in at the end.

This inspiring work is to be played by 175 military bandmen—a good chance of hearing wind music at its best.

BEETHOVEN'S FIRST SYMPHONY

Bournemouth, Sunday

This Symphony is in four Movements, of which the first and last are to be broadcast.

I.

INTRODUCTION, (Very slow). This is short and leads into the FIRST MOVEMENT proper (quick and with spirit). The FIRST MAIN TUNE is at once heard in First Violins, with a very slight STRING accompaniment. WOODWIND closing each phrase. This quickly leads to a loud climax, which is prolonged somewhat. After a definite close, the SECOND MAIN TUNE enters, starting as a WOODWIND dialogue. Oboe and Flute playing a delicate *Staccato* accompaniment.

These two tunes are developed and re-stated, in the usual "sonata" manner.

IV

The FINALE also begins with a SLOW INTRODUCTION, very short. The FINALE proper is very gay, and is quite straightforward. Its general construction is similar to that of the first movement.

Edinburgh Programme.

Week Beginning Sunday, Aug. 10th.

SUNDAY, August 10th.

5.0-5.30 P.M. — *Programme S.B. from London.*

MONDAY, August 11th, and WEDNESDAY, August 13th

7.30-8.00 — *Orchestra of the D'Oyly Carte Opera Company.*

8.0-8.30 — *CHILDREN'S CORNER*

7.0 onwards — *Programme S.B. from London.*

TUESDAY, August 12th.

5.30-6.00 — *Wireless Quartet. S.B. from London.*

6.0-6.30 — *CHILDREN'S CORNER*

7.0-7.30 — *Programme S.B. from London.*

7.30-8.00 — *Mrs. ISOBEL JAMIESON on Violoncello.*

8.0-11.0 — *Programme S.B. from London.*

THURSDAY, August 14th.

5.30-6.00 — *Wireless Quartet. S.B. from London.*

6.0-6.30 — *CHILDREN'S CORNER*

7.0-11.0 — *Programme S.B. from London.*

FRIDAY, August 15th.

5.30-6.00 — *Orchestra of the D'Oyly Carte Opera Company.*

6.0-6.30 — *CHILDREN'S CORNER*

7.0 — *WEATHER FORECAST and NEWS.*

7.30-8.00 — *Programme S.B. from London.*

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Under the Direction of HENRY BRYCE

MARION RICHARDSON, MRS. J. A. ATKINSON, S.B. from London.

7.0-7.30 — *Programme S.B. from London.*

7.30-8.00 — *Programme S.B. from London.*

8.0-8.30 — *Programme S.B. from London.*

8.30-9.00 — *Programme S.B. from London.*

9.0-9.30 — *Programme S.B. from London.*

9.30-10.00 — *Programme S.B. from London.*

10.0-10.30 — *Programme S.B. from London.*

10.30-11.00 — *Programme S.B. from London.*

11.0-11.30 — *Programme S.B. from London.*

11.30-12.00 — *Programme S.B. from London.*

12.0-12.30 — *Programme S.B. from London.*

12.30-1.00 — *Programme S.B. from London.*

1.00-1.30 — *Programme S.B. from London.*

1.30-2.00 — *Programme S.B. from London.*

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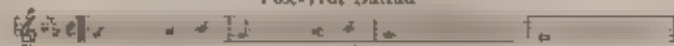
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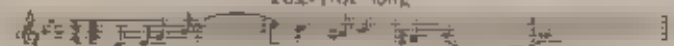
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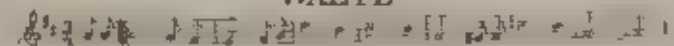


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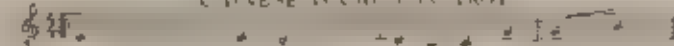


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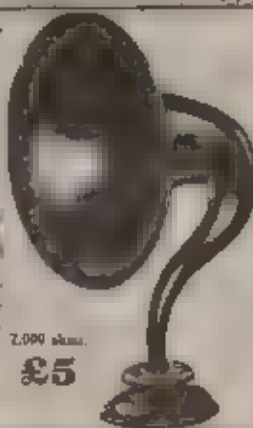
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Plymouth Programme.

Week Beginning Sunday, August 10th.

SUNDAY, August 10th.

5.0-5.30 } Programme S.B. from London
5.40-6.45 }

MONDAY, August 11th, to THURSDAY, August 14th, and SATURDAY, August 16th

2.30-4.30.— The Crystal Set. Convert Part
of the Promenade Pier Pavilion

4.40-6.30.— CHILDREN'S CORNER

7.0 onwards. Programme S.B. from London

FRIDAY, August 15th.

2.30-4.30.— The Crystal Set. Convert Part
of the Promenade Pier Pavilion

4.40-6.30.— CHILDREN'S CORNER

7.0 WEATHER FORECAST and NEWS
S.B. from London

G. A. ATKINSON S.B. from London
Local News.

Local Concert.

THE ARNOLD TRIO

ESTHER SMITH (Soprano)

FLORENCE EDGECOMBE (Soprano)

ALFRED STARR (Baritone)

JAMES VOSPER (Baritone)

7.30.— The Arnold Trio
Trio in D Major *Me delishio*
Fisher No. 1

"Just For a While" ("The Last Waltz")
Ginger (31)

"If Winter Comes" *Tenent*
Florence Edgecombe

"Ballade" *Husselmann*
Reginald Sharp

"My Word" *Sterndale Bennett*
They Won't Have Me

Right and Green book

The Arnold Trio

Selection, "The Grail" *Sulvey Jones*

J. H. BLACKLEY, J.P., on "What the
St. John Ambulance is Doing."

James Vosper

"The Vulcan's Song" ("Philomena and
James") *Gordon*

"Captain Mac" *Sanderson (1)*

9.0.— Dr. HERBERT FISHER "Earth
quakes: How Caused and How
Recorded."

Reginald Sharp

"Cabin of the Cruiser 'What Not'"
Sterndale Bennett (13)

"The Hon'able Percy" *Scott Galt*

"Long Ago in Alesia" *Messages*

9.30.— Speeches delivered on the Occasion of
the Official Opening of the B.B.C. at
Hull Relay Station. S.B. from Hull

9.45.— Esther Smith
Happy Song" *Teresa del Riego*

"Comin' Thro' the Rye" *Traditional*

10.0.— WEATHER FORECAST and NEWS
S.B. from London

Popcorn Talk. S.B. from London

Local News.

10.30.— Florence Edgcombe.
Ph. 100

"My Captain" *Todesch*

"She is Far From the Land" *Laubert*

"Were I Some Star" *Laubert*

The Arnold Trio

Waltz, "Cottons" *Perry Arnold*

One Step, "He Played the Wedding
March" *David (32)*

Teddy" (The Children's Broadcast Song)

Ph. 100

11.0.— Close down

Announcer: C. B. Gooch.

A number against a musical name indicates the name
of the publisher. A key list of publishers will be found on
page 279.

Brown



The CRYSTAVOX

IF you live within easy range of your local
Broadcasting Station or within reach of the
new Chelmsford Station, your ordinary Crystal
Set and a Crystavox Loud Speaker will give you
perfect results that can be heard all over the room.

The Crystavox gives ample
volume with no valves to
buy. It is always ready for
immediate use with no accumu-
lators to be kept charged. All
the purity for which the crystal
is justly famed is retained,
with an upkeep cost that is
almost negligible (one small
dry battery will last for
months). Undoubtedly the
Crystavox provides the ideal
method for the public to

appreciate the pleasures of
Broadcasting.

If your Crystal Set produces
signals that can be heard 12
inches from the ear, then it
is sufficiently sensitive to
operate a Crystavox. Why
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this wonderful instrument—
the only one of its kind in
the world—your Dealer will
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S. G. BROWN, Ltd.,—Victoria Rd., N. Acton, W.3.

Retail: 19 Mortimer St., W.1, and 15 Moorfields, Liverpool.

The Crystavox Loud Speaker works direct from a Crystal Set.

Harmony

ON the lawn in the summer evenings, or by the fire-side on a winter's night, you can sit in comfort and listen to the world's best music played or sung by the leading artistes. All the enjoyment of the harmony of a concert can be yours, whilst you sit at home in comfort. A Western Electric Loud Speaking Equipment will give you faithful reproduction of the programme at the Broadcasting station. It is very easy to operate, and works in conjunction with any good valve receiving set.

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Branches: Birmingham, Leeds, Manchester, Newcastle,
Glasgow, Cardiff, Southampton, Liverpool, Dublin.



The equipment consists of a Power Amplifier Complete with Valves, together with a Western Electric Loud Speaker.

Price complete. £32 0. 0.

The latest Wonder Valve - with five Legs

The THORPE K4 is the latest VALVE was used by the BBC for its first 500W transmitter. It is the only valve of its kind in the world.

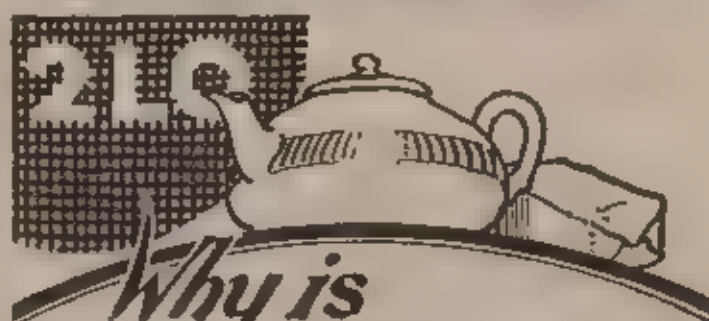
It is a 500W valve, and is the only valve of its kind in the world. It is the only valve of its kind in the world.



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Filament
Volt 4.0.
AMP
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Wattage

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HOME & COLONIAL
STORES LIMITED
BRANCHES EVERYWHERE

Sheffield Programme.

Week Beginning Sunday, August 10th.

SUNDAY, August 10th.

3.45-5.30. } Programmes S.B. from London
8.0-10.45. }

MONDAY, August 11th, and WEDNESDAY, August 13th.

3.45-5.30. } Programmes S.B. from London

8.0-10.45. }

TUESDAY, August 12th, and THURSDAY, August 14th.

3.45-5.30. } Programmes S.B. from London

8.0-10.45. }

FRIDAY, August 15th.

3.45-5.30. } Programmes S.B. from Manchester

8.0-10.45. }

7.0. WEATHER FORECAST and NEWS

S.B. from London

8.0-10.45. } Programmes S.B. from London

Local News.

7.30. Some Happy Music and Poetry.

THE STATION TRIO

Under the Direction of COLLIN SMITH

FRANK BECKETT (Tenor).

LILLIAN HAWSON (Soprano)

MAY MATTHEWS (Contralto)

Barrel, "Sylvia" ... Deibes, arr. Adler

Frank Beckett

Through All the Ages ... Eric Coates

Lillian Hawson

"Persuasion" ("A Child's Guide to Knowledge") ... Laurence Housman

May Matthews

Drink to Me Only ... Roger Quilter

May Matthews

"Flower Song" ... Gounod

Arise, O Sun ... M. C. Day

Three Minstrels ... Frank Beckett

Lillian Hawson

Poems of London.

The Band of the Motor-Bus

Richmond Park ... Sheila Kaye Smith

Viola, and Piano

Sonata in F ... May Matthews

"A Summer Night" ... Horning Thomas

With Cello Obligato

"O Lovely Night" ... La Monte Young

With Cello Obligato

Cello and Piano

Sonata in D ... Murrella Sulman

Frank Beckett

O. Take a Joy

Happy Heart

All in a Garden

Green

Jenny Kissed Me

Eric Coates

Easy from Trio in D Major ... Mr. de Molen

8.30. -Speeches delivered on the Occasion of the

Official Opening of the B.B.C. at Hall

Relay Station. S.B. from Hall.

9.45. May Matthews

"The Crown" ... Kenneth Harp

Sing, Joyous Bird ... Montague Phillips

10.0. WEATHER FORECAST and NEWS

S.B. from London

10.15. S.B. from London.

Local News.

10.30. Trio.

Said to be ... Mr. de Molen

10.45. Frank Beckett

The Joyous Heart

Come, My Own One

Eric Coates

11.0. -Close down

SATURDAY, August 16th.

3.30-4.30. } Programmes S.B. from Birmingham.

5.30-6.30. } CHILDREN'S CORNER

7.0. -Programmes S.B. from London

7.30. -Sports Chat by "Observer"

8.0-12.0. } Programmes S.B. from London.

Announcer - H. G. Headman



The Seven League Boots of 1924

JUST as our ancestors were intrigued by distance, so we, in this year of grace of 1924, are intent on breaking records for long distance wireless reception.

But special jobs need special tools. The Valve for long distance work should be designed for this specific purpose. Therefore, more than a year ago, we set out to discover for ourselves exactly what characteristics should be possessed by a Valve for High-Frequency Amplification.

We made some interesting discoveries, all of which are embodied in the P.2—the Valve with the red top. This Valve is essentially one for H.F. Amplification, and when used with any of the usual types of coupling—tuned anode, transformer, resistance, reactance-capacity—it is capable of the most astonishing results.

You will note, of course, that it is built along standard Cossor lines—with curved filament, hood-shaped Grid and Anode.

If distant Stations are out of your reach, don't blame your Set—insert a Cossor P.2 as a H.F. Amplifier.

Types: P.1. For Detector or L.F. use } 12/6
P.2. (With red top) for H.F. use }

From all Dealers.



Cossor Valves

Advertisement of A. C. Cossor Ltd., Highbury Grove, N.3.

Brandes

The Name to Know in Radio



Result of
16 years'
experience

"None but the brave"—

He certainly deserved what he got. Said there'd be no show and dinner to-night. They would listen to the Savoy broadcast over the Wireless, a deck-chair apiece in the cool of the summer evening. At first he thought his decision was rather risky—her manner being sadly disinterested, but "Brandes" stepped into the breach. The "*Matched Tone*" brought the varying items with such distinct and rich even-toned purity, the "Featherweight" Headband rested with such comfort on her dainty head that her Wireless adventure proved most entertaining. Now there is only one deck-chair occupied. *Ask your Dealer for Brandes*

25/-

BRITISH MANUFACTURE
121 B.C. stamped
Manufactured at
Slough, Bucks.

Matched Tone
TRADE MARK
Radio Headphones

Leeds—Bradford Programme.

Week Beginning Sunday, August 10th.

SUNDAY August 10th.

SUNDAY August 10th.
7.0-3.30. | Programme S. B. from L. to
8.0-10.45.

MONDAY August 11th, to THURSDAY,
August 14th, and SATURDAY August 16th
C. H. P. S. C. R. F.
To onwards. *Pennsylvania & D. from L. & A.*

FRIDAY, August 15th.

WALL FORECAST and NEWS
A YEAR AHEAD

Local Programme

[illegible]

Amusement: G. P. Fox

A number against a journal item indicates the name of the publisher. A key list of publishers will be found on page 79.

CASH PRIZES

£2,500

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See

TIT-BITS.

On Sale Every Monday 2d.



"I know a bank"

What is it our Italian friends say for "taking it easy"? "dolce far niente," isn't it? That is what I am doing on this glorious summer evening. Auntie Fellows and the youngsters have once more deserted me—Wembley again—but so long as there is a punt by the cool, green bank, a pipe, and my "Portable Three," loneliness has no dread.

I often think that a Portable Three is one of the best investments anyone can make. It is so free from trouble. Only a switch to turn and the phones to put on. Once you have tuned in—in itself a most simple matter—you can leave the adjustment set for that particular station for ever if you wish. "Broadcasting at the turn of a switch." I call it.

To-night when our friends come in I shall just tack the Portable Three on to my aerial, join up the Volutone Loud Speaker and we'll dance on the lawn.

Then when the Winter sets in I shall keep it attached to the outdoor aerial and it will become a "permanent" set

Undoubtedly a good investment.

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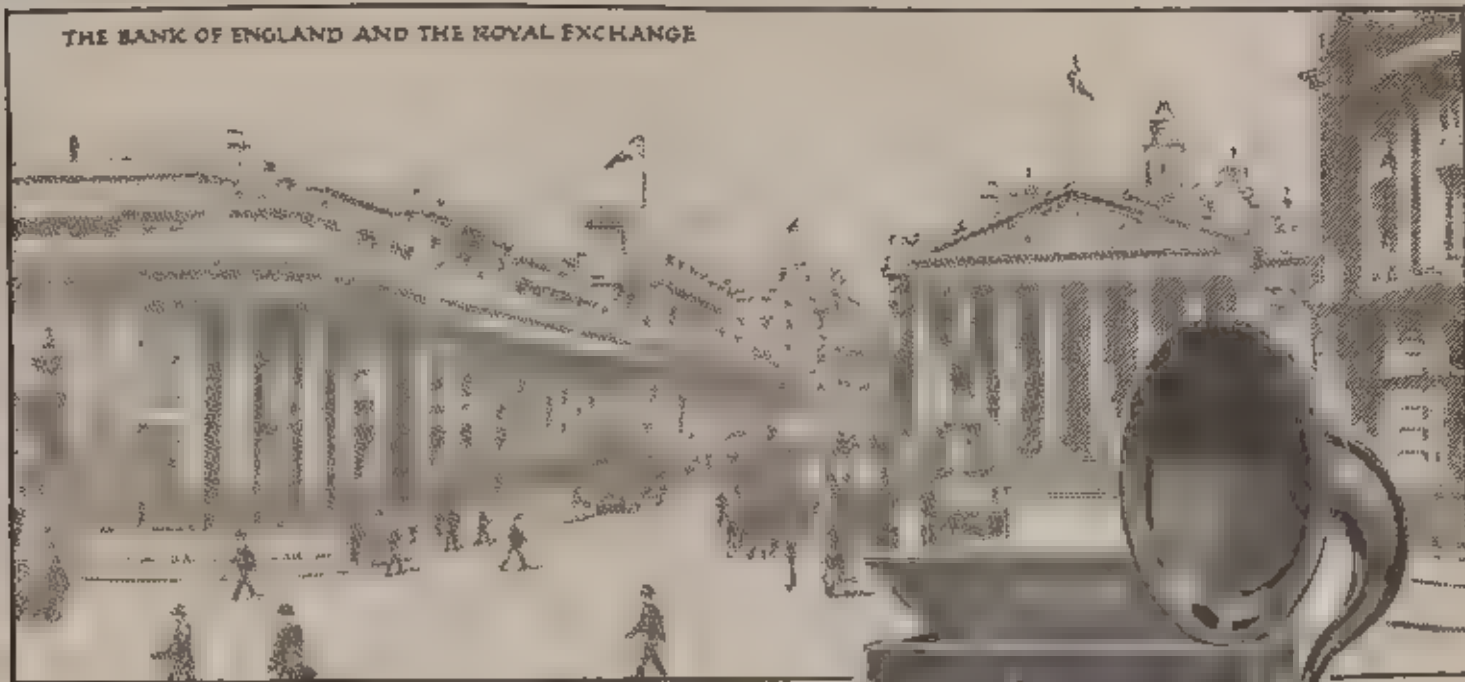
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PPOINTS to notice about the new Ethophone V are the Selector which minimises "interference"; the use of the economical dull-emitter valves under proper conditions, tuning operated by three simple controls broad wavelength range; and many other special features. The price of the standard model, without valves or batteries, is £33. The price of the Ethovox Loud Speaker (either 120 or 2,000 ohms resistance) is £5.

*Purchase Burndept by its name
—other sets are not the same.*

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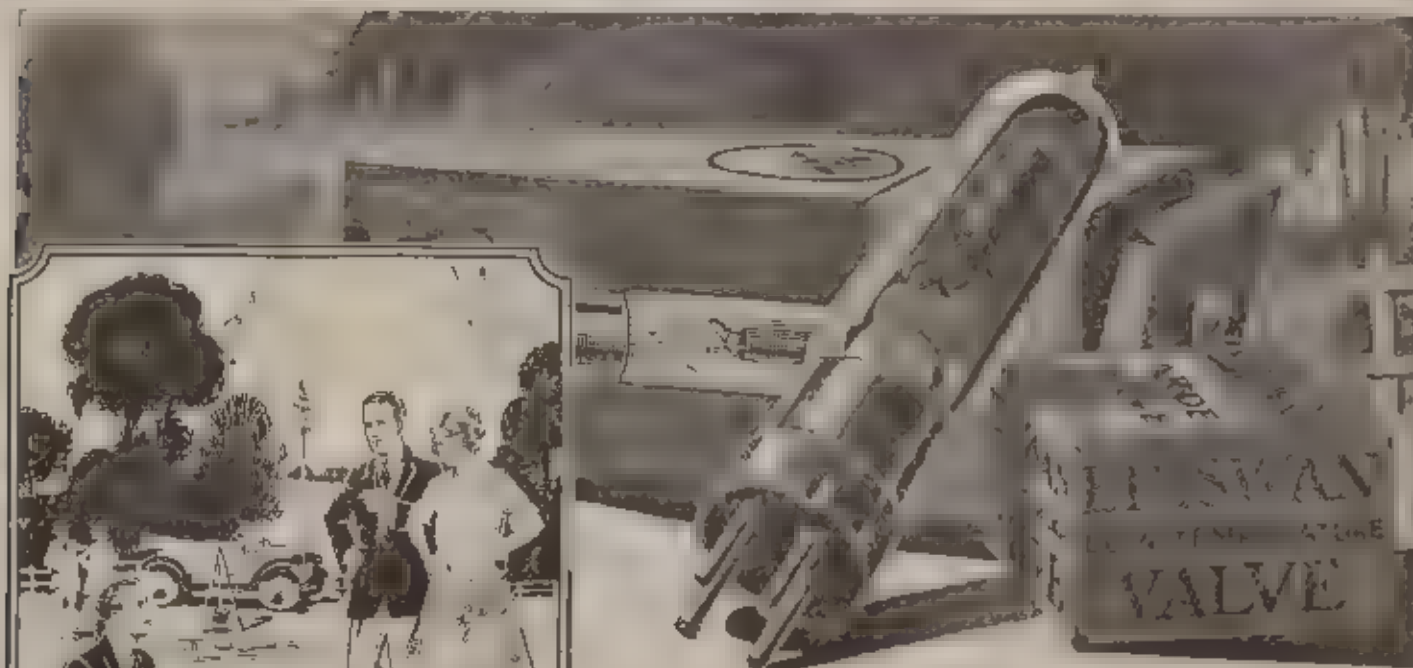
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BURNDEPT LTD., Aldine House, Bedford St., Strand, W.C.2.
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TYPES:		
A.R.O.E.	21	21
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Better still see that your Portable Set is an EDISWAN too - in fact, EDISWAN means the best of all.

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is one that most enthusiasts know. Solder your Sets—Those who have yet to learn what a tune it is, are still waiting. They are waiting for the tune that will make their Sets sing. They are waiting for the tune that will make their Sets sing. They are waiting for the tune that will make their Sets sing.

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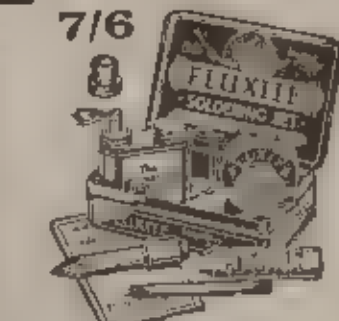
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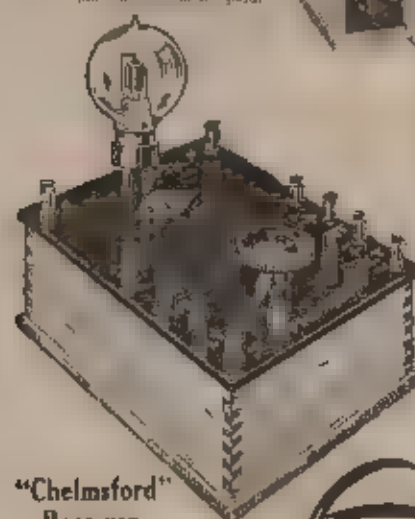
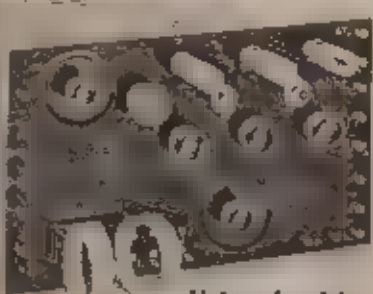
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The "Popular Wireless" Set is a complete broadcast receiver, capable of receiving all the popular stations. It is a simple, reliable, and efficient set, and is suitable for use in any home. The set is made of high-quality materials, and is finished in a durable, attractive case. The price is £5-17-6.

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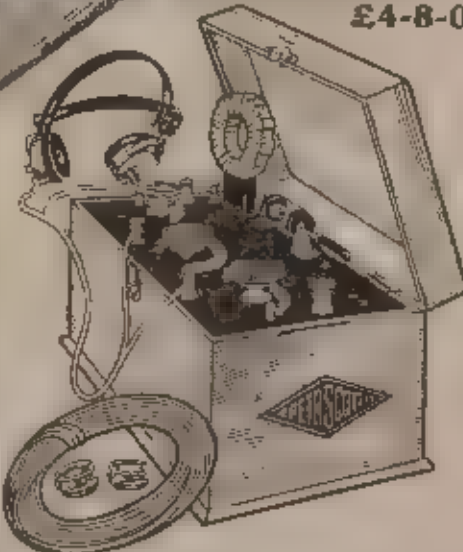
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THE LIGHTNING SICK-NE-UP. Cures all harmful Drugs. Cures all cases of nervousness, indigestion, and other ailments. The device is a simple, efficient, and reliable method of restoring health. When out of sorts or depressed take 1 or 2 Yeast-Vite Tablets and feel fresh and lively in a few minutes.

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 Whatever it is you need to know, just write us fully, stating your requirements and the exact circumstances of the case, and you will receive to return the advice of an expert, giving the information you desire.
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 Every man enjoys a good smoke and although a good tobacco is necessary it is far more necessary to have a good pipe, and **THE BEST PIPE** for a good Cool, Sweet Smoke, is **THE RADIO CLAY.**
 Manufactured from the finest Devonshire Clay, which, as it is heated, absorbs the nicotine, and
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WIRE IS THE ONLY
AERIAL
WHICH CAN STAND
THE RIGORS OF
THE ARCTIC.

READ THIS AND BE CONVINCED.

Extract from the "Wireless Weekly," June 25, 1924.

THE ALGARSSON ARCTIC EXPEDITION. ELECTRON WIRE IN THE ARCTIC.

A good deal of public interest has been aroused by the Algarsson Expedition from the Thames for the Arctic Circle. After the work is finished in the Arctic, the vessel will return direct across the Atlantic to New York. Their destination is a point some 200 miles from the Pole. She is a small vessel of 23 tons, and there was some difficulty in erecting the aerial. She possesses two masts between which it was quite impossible to spring the aerial in the usual position, because her sails would have fouled it. A download between the two mast heads was entirely ruled out by the arrangement of the rigging. The only possible position for the span of the aerial was between the masthead and a point in the bow, the aerial being of the twin type with 5 foot spreaders. The only possible point from which the download could be taken proved to be the upper end of the aerial, and a most difficult problem arose as to how this was to be brought down to the level of the deck. It could not be brought in the obvious manner straight down the mast, because it would have interfered with certain of the running rigging, and the only possible route for it proved to be down the steel catlines, no doubt a very undesirable method, but the only possible compromise in the circumstances. Even after its arrival upon deck, the lead had to follow a somewhat devious route for some distance along under the bulwarks, and then across the deck, and through a skylight. Since a great part of the route of the download was liable to be wetted by spray at any time, and also to be submerged at intervals by seas breaking inland, the question of the type of wire to use for this end for the aerial itself, whose lower extremity was liable to similar treatment, was naturally a serious problem. Remembering the corrosive action of sea water, it was obvious that an extremely durable form of insulated wire was necessary, but to the choice of ELECTRON the Cable now being sold by the New London Electron Works, Ltd. ELECTRON wire has great mechanical strength and resistance to corrosive influences, AND WAS USED FOR THE WHOLE OF THE AERIAL AND THE DOWNLOAD. Extract from the "Wireless Weekly," June 25, 1924.

THE SECRET OF "ELECTRON" WIRE.

Wireless experts agree that the ether waves flow only on the surface or skin of the conductor which carries them. Therefore, aerials which consist of several small wires stranded together are more efficient than a single wire of thicker gauge.

It is also an established fact that SILVER is the finest conductor, closely followed by TIN. Silver is not only too expensive to use generally as an aerial, but for many technical reasons it is impracticable.

On the other hand, TIN, an expensive conductor, four times the value of copper, lends itself admirably, inasmuch as it can so easily be coated on other wires of the necessary strength and durability, so that it fulfils the purpose of a perfect conducting "skin."

That each separate strand of wire is scientifically coated with a skin of pure tin.

Enthusiasts who are using "Electron" Wire in all parts of England and America report wonderfully clear results with either crystal or valve sets. The ether waves penetrate the protective coverings, all incoming signals being held. Suspend "Electron" Wire where you will, lead direct to the set (no separate lead-in required), use "Electron" Wire for earth, and a greatly improved reception will be the result.

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